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Notice is hereby given, that on SATURDAY, the 13th day of July next, the Senate of the Queen's University will proceed to elect Examiners in the following subjects, and at the salaries stated, to hold such Examinations during the ensuing Year, as are now or may be appointed by the Senate.

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LONDON, SATURDAY, JUNE 29, 1867.

## LITERATURE

*The Divine Comedy of Dante Alighieri.* Translated by Henry Wadsworth Longfellow. *Purgatorio.* (Routledge & Sons.)

ALL readers of the *Divina Commedia* rejoice with the poet to escape from the horrors of Hell, to see the stars once more, and breathe again the pure air *del chiaro mondo*.

Facilis descensus Averni:  
Noctes atque dies patet atri janua Ditis:  
Sed revocare gradum, superasque evadere ad auras,  
Hoc opus, hic labor est.

And so Dante found it. Having by a tortuous and most difficult passage reached the opposite hemisphere, the poet finds himself on the shore of an oceanic island, the interior of which rises in progressive stages, in the form of a conical mountain, high above the influence of atmospheric phenomena, to the paradise of primitive man, which occupies the plateau on the top. This is the locality set apart for the purgation of penitent souls; and a very original one it is: there is nothing like it to be found elsewhere, either in ancient or mediæval literature. Admitting that the 'Atlantis' of Plato might have furnished a hint for the site, there is nothing in Plato's works that could have assisted Dante in the design and its details. The only place noticed by the philosopher for the cleansing and purifying of those departed souls who were not bad enough to be thrown into Tartarus, nor good enough to be received at once into the dwellings of the gods, was the Acherusian Lake, where they would undergo an amount of punishment proportioned to their offences, until, cleansed and purified from the effects of these, they would be set free, and enabled to receive the recompense of their good works.

But a far more complete and elaborate account of Purgatory is given by Plutarch, in the vision of Thespesius as related in the dialogue concerning those whom God is slow to punish. This, in part, reads so much like the middle-age fabrications of the monks, and is so suggestive of the cruel torments introduced into the Christian legends, that we are rather surprised Prof. Longfellow did not give it in his illustrations, especially as it seems to be but little known. Thespesius was a dissipated young man, who fell from a precipice, and was taken up as dead, though without any apparent injury; three days after, on being carried to his burial, he revived, and led in future an exemplary life. During this trance the intellectual faculty of his soul was transported to the regions of Purgatory and Hell. At first, he related, that he seemed to have been thrown into the sea, and, on rising to the surface, saw the souls recently departed mounting up in the form of fiery globules, which, bursting, revealed their contents in the shape of men and women. He is recognized by a deceased relative, who acts the part of the hierophant in the sacred mysteries, explains the wonderful scenes he witnesses, and the doctrine of future retribution. Adrastia, the daughter of Jupiter and Necessity, presides, and three Furies, ministers of justice, carry out her commands. Those whose sins have partly been punished in this world are treated with comparative lenity; those who have escaped all retribution here suffer more severely; and those souls which are utterly incorrigible are turned over to the third Fury, Erinnys, who, after she has tormented them with a thousand miseries, plunges them headlong into the abyss of Hell. The punishments continue until all traces and effects of crime are entirely effaced, and the souls lose the

murky and odious colours which their sins have given them, and become clear, transparent, and colourless. Some are sent back to earth in the form of brute beasts; and this was the purgatory of more ancient nations. The region swarms with demons who, with their instruments of torture, like smiths and founders, plunge the wretched souls into rivers of molten metal, and then, dragging them out with their hooks, immerse them in freezing mixtures,—and so in succession. Others are led to repeated executions. But the most frightful scene is reserved to the last, where such as are designed for a second life are bowed and twisted and bent, by the force of tools and hammers and anvils and the strong arms of the demons, into all sorts of shapes, and, being bruised and battered, and their limbs disjointed and broken, and their bodies pounded to dust, are then restored, to undergo a repetition of these horrors;—a scene so like the vision ascribed to the monk of Evesham, in the twelfth century, and to that in the early part of the thirteenth, set down by the same historian, Roger of Wendover, to a poor man in the diocese of London, that they seem to have had a similar parentage. It was only in dreams and visions that any glimpse of this psychological region of purgation could be obtained, either in Classic or Christian times. No other actual purgatory is known than that of St. Patrick, a dismal cave in one of the rocky islands of Lough Derg, where, in the fifth century, the Apostle of Ireland, as chronicles relate, was, by divine revelation, permitted to establish it for the salvation of penitent souls, and which, in the twelfth and thirteenth centuries, is said to have had quite a European run. It was to this cave that the knight Sir Owen repaired, whose legend became very popular, and has, by some, been thought to have furnished Dante with useful hints. We do not think that Dante was in any way indebted to it. In all the visions of Purgatory up to his time, there is nothing to be compared with the majestic mountain, and its systematic arrangement, which he introduced for the purification of souls, the ascent of which became easier the higher it rose. By the monks, the pains of purgatory were intensified to the torments of the damned,—possibly with as much regard to their own temporal interests as to the eternal welfare of their terror-stricken patients.

Dean Milman thinks that the doctrine of purgatory grew up out of the mercy and modesty of the priesthood. The keys of Heaven and Hell hung with a heavy responsibility in their hands, and involved awful considerations; those of purgatory were mere playthings in comparison, and might be turned either way without wounding their consciences. Dante relates how he saw these keys—the silver key of confession and the golden key of absolution—drawn forth from his ash-coloured robe by the angelic porter at the gate of Purgatory, and who, first with the white key and then with the yellow, as he says,

Feece alla porta sì, ch' io fui contento.

The porter informs him that he holds these keys of St. Peter, with orders to open the door rather than keep it closed, provided the claimants for admission implore him on their knees.

In the sixth century, towards its close, Gregory the Great, in his dialogues, limited the operation of Purgatory to comparatively light offences, and affirmed that remission of sins there could only be obtained by the performance of good works here. Fire was then the orthodox element of purgation, and has continued such ever since, except in the Greek Church, which holds rather with Plutarch's

*Erinnys*, or tribulation of the mind. Dante represents purgatory as a continuation of repentance, founded in humility, and begun in this life, but not completed; and limits its operation to those souls only in which there is still some good. This is the Catholic doctrine as confirmed by the Council of Trent in 1545, and subsequently explained by Bellarmine. The notion of a purgatory where separated souls are cleansed from the *succidume* of the world, admitting the possible existence of such, is, by analogy, both philosophical and reasonable, and, as pointed out by Plutarch, a necessary consequence of the assumed principles of Divine justice, and its apparently tardy administration; while, at the same time, it provides a place of hope for those religious minds which, believing in the divine origin of the human soul, regard with an innate repugnance the notion of its eternal perdition. The sentiment which Dante puts into the mouth of the noble Manfred, whom he meets with at the base of the mountain, however opposed to the decrees of dogmatic theology, is in accordance with the dictates of a benign Christianity:—

Orribil furon li peccati miei;  
Ma la bontà infinita ha sì gran braccia,  
Che prende ciò che si rivolge a lei.

Philosophically considered, the phenomena of Purgatory are a series of physico-psychological changes induced in the separated penitent soul, by which it becomes eventually capable of participating in the society of the blessed. The Christian poet Dante has given to this state a peculiar Christian character, in accordance with the principles and purpose of his poem; but the state itself, if it exist, must be regarded as co-extensive with the requirements of the human race, and as universal as the species. The Purgatory of the poet has a very practical tendency—no human soul need despair of salvation even at the eleventh hour; but every inducement is held out to obtain it as soon as possible, and so diminish the risk of subsequent penalties; through which, as the soul's passage is greatly assisted by the prayers of those living in a state of grace,—a fact which is frequently alluded to,—it becomes a source of solace to the anxious sympathies of surviving friends, and may be of some use to themselves hereafter. It was the abuse of the priest's office, which turned a pious purpose into a disreputable trade, that brought the doctrine of purgatory into discredit, and blotted it out of the Protestant creed.

The Purgatory of Dante is still received notwithstanding, and, now that Prof. Longfellow has given English readers a most excellent and faithful version of it, in the true spirit of the Catholic original, is likely to become more popular than ever. We most heartily welcome this second cantica of Dante's immortal poem. Like its predecessor, it is fully accompanied with notes and illustrations, one-half the volume consisting of these, in which the author has consulted the best and latest authorities. As in the preceding volume, with the paging of which this is continuous, frequent reference is made to the work on the *Divina Commedia* by Dr. Barlow. Ruskin on Dante's landscapes, Napier on the History of Florence, Dean Milman's Latin Christianity, Macaulay, Thomas Carlyle on Hero Worship, and other eminent writers, are here freely laid under contribution. Nor are the Italian authorities neglected, or references to the classic authors of Greece and Rome omitted where correspondences could be found. In looking over these extensive notes, the only error which we have detected is at p. 373, and this is a very excusable mistake, from not being personally familiar with the

Casentino; Pratomagno is here said to be the same as Prato Vecchio, mentioned by Mr. Forsyth, but the first is a mountain, the second a town. Where a difference exists in the readings or in the explanations of passages, it is no mistake to prefer one to the other, though the one selected be regarded as less correct than the other; as *prima notte*, in canto v. 38, instead of *mezza notte*, which the last exhibition of meteors confirmed. The *concubina di Titone antico* of Canto ix. 1, the same as that described by Virgil, *Tithoni crecum linquens Aurora cubile*,

is, we hold, meant for that of the sun, and not of the moon, as preferred by Longfellow, but he has many critics on his side. In other places he has decidedly chosen the best reading, as in canto x. 14, where of two readings, "lo scemo della luna" and "lo stremo della luna," the former is much to be preferred; and he renders the verse most correctly,

That sooner had the moon's decreasing disk.

In canto xii. 64-6, there is in the original an *imbroglio* of *atti* for *tratti*, even in the best received texts, and also of *un* for *ogni*; the translator has kept clear of both these shoals, and given the *terzina* with a just regard to the characters of Art.—

Who e'er of pencil master was, or stile,  
That could portray the shades and traits which there  
Would cause each subtle genius to admire?  
Dead seemed the dead, the living seemed alive;  
Better than I saw not who saw the truth,  
All that I trod upon while bowed I went.

So also in canto xiii. 154, where there are two readings, *metteranno* and *perderanno*, the former of which would appear to be the elder of the two, as it occurs in some of the oldest codici, and in the first four editions, and has also been preferred by some of the most distinguished modern Dantophilists, and among others by Witte; but it is not the best, nor that which, in all probability, the poet wrote. Prof. Longfellow has here, as elsewhere, shown a most correct judgment, and has given the second reading,

But there still more the admirals will lose.

Many similar examples might be noticed, as at canto xiv. 126, where of the two readings, *nostra* and *vostra*, he has given the first, for which, as shown by Dr. Barlow in his 'Contributions,' there is an overwhelming majority of codici, though in printed editions the authorities are nearly balanced. This cannot be said, however, of the readings in canto xv. 98, *ne' Dei* and *tra' Dei*; for out of forty-five codici examined on this passage, forty had the first reading, only five the second; nor was the latter found in any printed edition whatever, though *fra'* occurred in four out of twenty. Yet the second reading is the better, and we here read,

For whose name was such strife among the gods.

The verses correspond to those in the original; and we know of no translation in English in which the beautiful and profound thoughts of Dante in his *Purgatorio* are rendered with a more conscientious, loving regard, and laudable desire to do him honour, than in this very literal version of Prof. Longfellow, which will remain a standard of comparison among English readers, and will be of advantage also to those who are equally familiar with both languages, for here is the production of a master in each.

*Liber Librorum: its Structure, Limitations, and Purpose. A Friendly Communication to a Reluctant Sceptic.* (Longmans & Co.)

MANY earnest men are anxious to place the claims of the Bible in a light that will prevent scepticism. They see that certain superficial features of the book are liable to turn away the thoughtful from its perusal, and lead them into grave doubts of its divine authority. The light in which the Scriptures have been looked at,

the claims set up for them, the method in which they have been interpreted, have often had an injurious influence on honest intellects. It is, therefore, a praiseworthy object to give such an account of the object, nature, and demands of revelation as will satisfy the intelligent, while it is in harmony with the book itself; for it cannot be denied that injudicious theologians have done mischief by unreasonable or extravagant opinions about revelation.

The book before us purports to be a friendly communication to a reluctant sceptic, and aims to fix religiously-disposed inquirers in a reverential belief of the Bible. The author appears to be a devout and earnest man, who sees the stumbling-blocks that lie in the way of young men looking into the Scriptures for guidance and rest. Hence he sets about the removal of these in a right spirit, discoursing on such topics as are likely to present serious difficulties; and endeavouring to make them acceptable to reason as well as to faith. His style is clear and good, well adapted to the themes he handles; his manner calm, uncontroversial, and undogmatic. The work consists of a series of short essays on 'Revelation and Inspiration,' 'The Extent of the Claim,' 'The Verifying Faculty,' 'Many Authors, but One Book,' 'Jewish History and Prophecy,' 'The New Testament,' 'The Canon,' 'Difficulties in the Bible,' 'Interpretation of Scripture,' 'The Modern Pharisee,' with a Postscript and Notes. These essays are of various merit. Some are good as far as they go, such as those on 'Difficulties in the Bible,' 'The Modern Pharisee,' and 'The Extent of the Claim'; others are poor and weak. The chief defect is want of vigorous thought. The knowledge of the author is not great, and his reading is limited in range; so that to persons who have studied the Scriptures he will convey little information. Yet his work is fitted for usefulness, and will stir up many to think, whether they be disposed to agree with him or to advance further. That he is himself an inquirer, and has not yet arrived at conclusions on the highest problems, based on an extensive induction of facts and critical investigations, is evident enough. His notions about Jewish history and prophecy, the Canon, and the interpretation of Scripture, are elementary, not to say defective. But he has right aims, and speaks according to his honest convictions. The following extract shows the author's standpoint:

"As for the pretence—for it is really nothing better—that to give up *anything* in the Bible is in effect to give up all; that if a line is to be drawn anywhere its place must be fixed by the caprice of the reader; it is enough to observe, that the real question is *not* how much or how little may be regarded as human in Scripture, but on *what ground* the distinction in question is proposed to be made. Reason, it is granted, is not in itself adequate to judge as to what is or is not worthy of God. Taste, caprice, preconceptions of any kind have nothing whatever to do with the matter. If the rebuke to Balaam or the deliverance of Jonah are to be rejected because it seems incredible or grotesque that an ass should speak or a whale disgorge its living burden, we adopt a principle which certainly leads to the *construction* rather than to the reception of a Divine revelation. But if, on the contrary, we confine ourselves to the test of congruity; if we accept or reject *only* on the ground of the harmony or want of harmony which a statement has with other revelations, with all that God has taught us whether by the servant or by the Son regarding His own character and will; if we do this in dependence on the teaching of that Spirit which, as an unction from the Holy One, is given to 'the lowly heart and pure'; if we but follow the example of those early Christians who tried the spirits whether they were of God or not, we may be quite sure that the danger supposed is

altogether imaginary, and that 'the honest mind, calmly seeking after God's truth in the spirit He approves, will not be at a loss to make sufficient distinction between religious or ethical truth and departments belonging to the natural and human.'"

These observations show that the writer agrees with the list of theologians whose opinions are enumerated in the second volume of Horne's Introduction by Davidson, and in Mr. Stephen's Defence of the Rev. Dr. Williams. Those who hold verbal inspiration, upholding the infallibility of the Bible in every part, need not open the pages of the present volume; but all who believe that the Word of God is in the Bible, not *co-extensive* with it, may peruse it beneficially, and be confirmed in their views. Young men especially, who read the Bible with a view to understand it, not to get support of traditional opinions, will thank the anonymous writer for help, encouragement, and comfort.

*The Moorish Marriage, bearing some Similarity to the Story of Shakespeare's Taming of the Shrew.* Being one of the Enxemplos from El Libro de Patronio, ó el Conde Lucanor, by Don Juan Manuel. Written in the Year 1332. Translated from the Spanish by F. W. Cosens.

A grandson of San Fernando, Don Juan Manuel, a witty and learned prince, was one of the early fathers of Spanish prose. Alfonso the Learned was his uncle; so that ink seemed to flow in the family veins. The form of authorship in which he delighted was that of tales and anecdotes; light and slight essays, each essay with a moral, told in the Italian manner; of which we have examples in the literature of all nations, such as the mediæval *Gesta Romanorum*, the Tuscan Decameron, the French *Contes*, the English *Jests* and *Merry Conceits*. Don Juan was a soldier and a statesman, no less than a writer of tales and anecdotes; and his compositions have that air of the camp, the court, and the world which nothing but practical dealing with the affairs of men can give an author.

Our old Correspondent, Don Pascual de Gayangos, has edited the series of small works either written by, or attributed to, Don Juan; one of which, at least, has a certain interest for English readers in connexion with Shakespeare. Ticknor pointed out the resemblance of 'The Moorish Marriage' to Shakespeare's 'Taming of the Shrew,'—although this resemblance extends no further than a general idea. Shakespeare may very easily have heard this story of Don Juan from either Raleigh or Essex, even if he did not himself read Spanish (an open question). How far our poet was indebted to this Spanish prince for the first idea of his comedy, the reader shall judge from the anecdote itself:—

"One day the Conde Lucanor was talking to Patronio, his adviser, and said: 'Patronio, a servant of mine, tells me that a marriage has been proposed to him with a very rich maiden, more highly positioned than himself; the match is a desirable one for him, but there is one impediment—they tell him that this maiden is the most violent creature in the world; and now I beg you to advise me if I shall command him to marry this maiden, knowing, as he does, what manner of woman she is.'—'Sir Count,' replied Patronio, 'if he were something like the son of a good man who was a Moor, counsel him to marry her; but if he should not be so, then counsel him not to marry her.' The Count asks Patronio how that came to pass.—Patronio replies: 'There once dwelt in a certain city a Moor, much honoured, and who had a son, the best youth that could be in the world, but he was not rich enough to compass such deeds as he felt in his heart a desire to accomplish, and for this he was suffering much solicitude, for he had the wish and not the power. Now in that same city dwelt another Moor, much richer and more



honoured than the first, having an only daughter, who was the exact reverse of that young man, inasmuch as he had amiable manners, and she exactly the contrary; and for that reason no man cared to marry such a demon. One day this amiable youth came to his father, and said to him, "I well know, father, that you are not rich enough to be able to give me wherewithal that I may live honourably, and it is necessary for me either to lead a poor pining life, or else depart from this country; but if you think it more fit to contrive some marriage by which I might secure more ample means, well." And the father said to his son that it would afford him great gratification if he could arrange such a marriage to suit him, and the son replied that, if he thought fit, he could so manage as to induce the good man who had the rich daughter in question to bestow her upon him. When the father heard this he was greatly surprised, and said to his son: "How comes it to pass that you care at all for a woman whom no other man will consent to marry, or who, however poor he might be, would be willing to marry her under any circumstances?"—The son said, "For pity's sake!"—that he begged him to arrange (cook) this marriage, and he was so pressing that, although the father thought it strange, he nevertheless complied, and went to see the other good man, and the two became very friendly, the former telling the latter all that had passed concerning (anent) his son, who was willing to venture to marry the maiden; and he hoped it would meet with his approval, and that he would give his daughter in marriage to his son. When the father of the girl heard this from his friend, he said: "In God's name, my friend, were I to do such a thing I should be treating you as an enemy, or very false friend, for you possess an excellent worthy son, and methinks I should be committing a great fraud upon you both were I to consent to his hurt—perhaps his death; for I am certain that, were he to marry my daughter, he would soon be a dead man, or death would be more preferable to him than life. Do not think for one moment that I tell you this, not wishing to comply with your request; for if you really want the girl, it will please me mightily to bestow her on your son, or upon anybody who will take her out of my house." The young man's father replied that he felt grateful, but that he begged him, inasmuch as his son had set his mind upon this marriage, to give his consent. The wedding accordingly takes place, and the bride is conducted to her husband's house. The Moors have the custom to prepare a supper feast for newly-married couples, and after, as customary, garnishing the tables, they leave the bride and bridegroom alone in their new home until the next day; but the fathers, mothers, and other relations suffered great anxiety, fearing that on the morrow they would find the bridegroom either dead or in a bad way. Now, as soon as the newly-wedded pair were alone in the house, they sat down by the table, and before the bride had a chance of saying anything to the bridegroom, the latter looked around, and perceiving a mastiff of his, said to it savagely, "Give us water for our hands"; and the mastiff taking no notice, he began, in a greater rage, to command it still more fiercely to give them water for their hands. Still the dog did not do so, and seeing that he took no notice, he rose from the table in a great passion, and, drawing his sword, rushed upon the animal, who, seeing him coming, began to run, and the man after him, both jumping over table-cloth and table, and all around the fireplace; and so eagerly did he pursue it that at last he caught the animal, and cut it in pieces, and chopped it into small fragments, covering the room and staining the linen with the blood. Still very fierce and blood-stained, he returned to his seat at the table, and again looking around, he espied a cat. He calls to the cat, "Bring water for our hands"; and as the cat did not do so, he said, "How now, false traitor! Didst thou not see what I did to the dog because he would not do that I commanded him? I promise you that if, for a single moment more, you are obstinate with me, I will straightway serve you as I served the mastiff"; and because the cat did not do so, he rose hastily from the table, and seizing it by the legs hurled it

against the wall, crushing it into more than a hundred pieces, and displaying even greater fury than he had done against the dog. Thus fierce and savage, and gesticulating wildly, he returned to his seat at the table. He looked round in every direction, and the wife seeing him do this, concluded that he was mad, and held her tongue; and after he had looked in every direction, he observed a horse of his which he had in the stable, and the only one he had. He commanded the horse, in the same savage manner, to give them water for their hands. The horse paid no heed to him. "How now, Sir Horse! Do you fancy that, because I have no other, that on that account I will let you alone if you do not do all that I command you?—for I shall bestow on you as miserable a death as I have on the others; and there is no living thing in the world to which, if it does not as I command, I will not do the same." The horse remained motionless, and as soon as he saw that it did not obey his command, he rushed at it and cut off its head, and with the greatest savageness, hacked it in pieces. When the wife saw that he had killed the horse, not having another, and that he said he would do the same to every person or thing who did not obey his command, she concluded that the matter was no longer a joke, and became so alarmed that she hardly knew if she were dead or alive. The husband, thus fierce, savage, and bespattered with blood, returned to the table, swearing that, if he possessed a thousand horses, and men and women in the house, and they did not do as he commanded, every one should die. He sat down and looked around in every direction, having his blood-stained sword in his lap; and when he had looked around on every side, and saw no living thing left, he turned his eyes savagely on his wife, and said to her fiercely, holding his sword in his hand, "Jump up, and give me water for my hands." The wife, expecting nothing short of being hacked in pieces, arose in great haste, and gave him water for his hands; whereupon he said to her, "Ah, how grateful am I to find that you have done what I commanded; for had you not, out of the very rage that these animals have caused me, I would have served you the same as I served them." Afterwards he commanded her to serve him with food, and she did so; he continuing to speak with such vehemence that she feared every moment to find her head rolling in the dust. Thus did matters proceed. On that night the wife never spoke a word, but kept doing all that he commanded her; and after they had slept awhile, he said to her: "Owing to the ill temper of to-night I cannot sleep well; take care that no one awakes me to-morrow, and keep me well supplied with food." At daybreak the fathers, mothers, and relations came to the door, and as they heard no one speaking, they feared that the bridegroom was either dead or wounded; and when they espied through the open door the bride, and no bridegroom, they became still more alarmed. When the bride saw them she came to them very quietly, and, in great trepidation, thus addressed them: "Silly fools, what are you about? and how is it you venture to the door? Speak not! be silent! for, if not, we shall all be murdered." When they heard this they were greatly astonished; and when they came to know how the two had passed the night, they thought very highly of the young man, knowing what is incumbent upon every husband to keep good order in his own house; and from that day forward the wife was well-behaved, and led a most happy life with her husband. But a few days later, the father-in-law tried to do what his son-in-law had done, and acting on the idea, killed a valuable horse (one MS. substitutes *foal*), whereupon his wife said to him, "By my faith, Mister Sir, you have too late thought of this, for with me it would avail nothing if you killed a hundred horses. You should have begun earlier, for by this time we know each other too well." And so, Sir Count, if that servant of yours desires to marry such a woman, and is the same sort of person as the bachelor I have referred to, I advise him by all means to marry, for he will know how to make matters go satisfactorily in his house. But if he be not such an one as to know what he ought to do, or what is incumbent upon him, then let him take his chance, and I even

advise you, Sir Count, that with all men with whom you may have to do, so act as to let them understand clearly in what fashion they are to act toward yourself. The Count accepted this advice, and acted upon it, finding himself the better for it; and because Don Johan considered this as a good example, he caused it to be written in this book, and wrote the verses which run thus:—

If to commence you show not what you dare,  
You cannot later, though the will be there."

The above anecdote has been translated by Mr. F. W. Cosens, our well-appreciated Correspondent, and published, together with the original, in pamphlet form. The impression consists, we are sorry to say, of ten copies only; so that the work is not likely to become a drug in the literary market. Many readers will be glad to have the anecdote given as above complete.

#### NEW POETRY.

*Herodias: a Dramatic Poem.*—*Antonius: a Dramatic Poem.* By J. C. Heywood. (New York, Hurd & Houghton.)

It has recently been our pleasing duty to point out the increasing claims of American poetry on public attention. From the collected poems of Mr. Aldrich down to the latest effusions of Mr. Whittier, we have had, on the whole, only to congratulate the minstrels of the United States on the colour and finish of their compositions, and, in the writings of Mrs. Carey, on the presence of originality, in a high sense of the word. It is not without reluctance, then, that we interrupt a series of favourable impressions, and express our strong dissent from the rhapsodies of a portion of the American press touching the dramatic efforts of Mr. J. C. Heywood. The school of inflated sentiment and tinsel has probably never been more thoroughly exemplified than in the 'Herodias' and 'Antonius' of this author. The former of the poems is likened by one Transatlantic critic to the works of Æschylus and Goethe; by another, it is declared "brimful of heroic poetry"; and by a third, its "Greek dramatic form, Elizabethan tone of expression, and the Judeo-Roman persons of the drama" are said to furnish "a compound of very striking elements." To our thinking, 'Herodias' and its sequel, 'Antonius,' resemble the ravings of Nat Lee, without his occasional gleams of inspiration; but the extravagances of Mr. Heywood are so unprecedented that we have, after all, to apologize to the shade of the English dramatist for the parallel. The following passage, in which Antonius describes the object of his early love, abounds in the strained conceits and needless hyperboles which Mr. Heywood mistakes for poetry:—

I tell thee, man,  
She was my world; my sunlight her regard,  
My blushing morn and eve her tender checks,  
My heaven her eyes, my midnight her soft hair,  
My dew the tenderness in her deep eyes,  
My clouds her sadness, and my storms her tears,  
Her lips the billows of my sea of bliss,  
Her teeth the reefs on which those billows broke,  
Her breath my air, my singing winds her words,  
My two rose-gardens her two rounded breasts,  
My vale of Tempe, vale of sweet repose,  
The vale between those fragrant garden mounds,  
Lying in softest shade; my dwelling-place,  
My home, my citadel, her loving heart.

Such is the writer's mode of presenting Beauty. One more extract will show his conception of the Terrible. The wicked Herodias expatiates to Salome on the delights of revenge. Salome answers by a parable:—

Revenge is never safe; I'd flee from it  
As from the Hydra. In the wastes of hell  
Where from their sphen sources ooze the floods  
Which stretch their waveless, slime-envenomed length  
Through the dread regions of the nether world,  
With crawling horrors to their surface filled,  
That glare with eyes which wink not, fixed and fell;  
Where dreadful forests cast a direful shade,  
And move and mutter, like the shrouded dead

When they walk forth; where clammy vapours brood,  
Hatching distempers, while through their dim forms  
Serpents, with flaming eyes, slow moving, trail  
Dull lightnings, gloating terrors formless writhe,  
And lost winds standing voiceless, gasp for breath,  
There is a cave, mid black, blood-dripping cliffs,  
And overhanging crags and shelving ledge,  
Of tenfold darkness, where no light of day  
Can penetrate. There, on the bitter flood,  
A horrid monster dwells with serpent form;  
At each extremity a hideous head  
Utters hot hisses with a fiery breath,  
Which lights the cavern with a fetid light;  
And on each creeping scale a poisonous spine  
Moves restless, and emits its burning juice.  
While seeking prey it feeds upon itself,  
And grows by feeding: feeding on its prey  
It grows a skeleton stinging itself,  
Then feeds again, and fattens, on itself.  
This monster is Revenge: it bites both ways  
And stings with every spine. So I've been told.

After the piled-up but still commonplace horrors of this description, the colloquialism at the end—"so I've been told"—is delicious. We hope the nurse, who probably appalled the wayward Salome, when a child, with this fantastic tale of *diablerie*, was early relieved from her functions. Let us single out, however, one good line from the bombast which we have quoted:—

And lost winds standing voiceless, gasp for breath.

It is the occurrence, at long intervals, of lines like the foregoing that still permit us to have a faint hope of Mr. Heywood. His forced and swelling rhetoric may be the first spasmodic utterance of a mind feverishly excited by its own impulses, and to which the power of clear articulation is still wanting. Giving Mr. Heywood the benefit of this doubt, we abstain from touching upon his drama of 'Antonius' except to say that he should regard its last scene as a beacon of all that he must in future avoid.

*Night: a Poem.* By George Gilfillan, M.A. (Jackson, Walford & Hodder.)

THE last time we had occasion to meet with the gifted Mr. Gilfillan was some years ago, when he was hailed by the world as the Apollodorus of youthful poets. He has spent the interval, to use his own showing, in darkness, brooding on the immensities of space, contemplating the million phenomena of the black abysses, and guided through infinity by the lamp of his own Soul. And now he exclaims—

I sing of Night—a dark, yet noble theme,  
Which on my spirit has for long years lain!

and so singing, he betokens clearly, what we had long suspected, that he praised the lesser luminaries of modern poetry only to use them as lights to herald the splendid funeral coming of his own genius. They were contented with stars and moon; their leader grapples the universe to his bosom. They went out like meteors; he is destined to endure—massive, dark, colossal. The force of darkness can no further go. The typical poem of Night has been written. A smaller man, a less comprehensive genius, would have permitted an occasional gleam of tenderness, a flash of fancy, a strain of music, to break the monotonous and noble gloom of the theme. Not so Mr. Gilfillan. His Muse, though of Ethiop blackness, tolerates no break-downs. His poem may be described as immeasurable space, dark, without hope of day.

This great work is divided into nine books: 'Night and God,' 'Night and Man,' 'Night, a Revealer to the Eye,' 'Night, a Revealer to the Telescope,' 'Night, a Joy,' 'Night, a Terror,' 'The Poets of Night,' 'The Children of Night,' 'Night lost in Day.' It is hard to say which of these books is the finest. Perhaps the most original is the fourth, wherein are described the discoveries of astronomy. "Moving on suns as upon stepping-stones," the poet searches his way through the universe; suns, stars, meteors, nebulae, comets, pass by,—he sees them dimly,—for it is the great prerogative of his genius

to carry with it its own darkness wherever it goes. To describe his flight would be in vain: let us rather detach certain passages which imply the magnificent yet simple grandeur of the whole:—

"Hallo, my fancy, whither wilt thou go?"  
Wearies thy wing not in immensity?  
Canst thou by searching, or by wandering,  
Find out the Almighty, or the very hem  
Of His illimitable garment touch?  
And yet the stars are not the infinite  
No more than stern Sahara is the earth.  
Some pilgrim ant crossing its dreary sands,  
And wearied in his earnest tiny walk,  
Thinks—his antennae shivering to the thought—  
"This sandy desert is the universe!"  
But give him time, and he will reach its end,  
And rest his little feet upon the flowers,  
Which gird the wilderness with velvet verge,  
Or give him wings, and he would spurn its bounds,  
And soar to Atlas' clear and scorching air,  
And see the desert dwindled to a dream.

This simile of the ant is unequalled in modern verse. A little more of this magnificent strain can hardly be unwelcome to cynical readers:—

With reverence turn the telescope to Jove!  
It seems to such a "thing majestic,"  
Almost a violence to look at all  
With a minute and closely searching eye.  
Yet at first glance see how his glory swells!  
His moons, like gems, surround his lordly brow,  
So beautiful and clear, that the dim sun  
Seems but a fifth and far off satellite.  
Cross playing his faint sheen with their rich rays!  
His magnitude a thousand earths uprolled,  
His speed the moving miracle of night,  
In ten hours moving round his axis vast,  
In ten years circling round his parent sun,  
Prodigious bulk, with arrowy swiftness joined!  
And yet he's but an ocean spread on high,  
One great tide flowing round the distant sun,  
With not a spot on which a human foot  
Can like the dove of Noah find repose:  
Nor ark, nor land, in all that deluged world,  
Nothing but monstrous shapes of living cold  
Dragons and centipedes, and fishes huge,  
Swimming or crawling o'er the slimy surge,  
And lifting languid eyes to the bright sky,  
Where moons are rising, setting evermore!

Long had the orb of Milton's genius hung  
O'er the horizon of our British song,  
Believed in as the pagans do in God,  
Admitted and admired, but little loved,  
Till the "spectator's" graceful telescope  
Turned on him full, revealed his wealth of power,  
And showed the lovely vales which lay beneath  
The hoary mountains of his lofty song:  
And so the glories of great Saturn lay  
Concealed beneath a dark and careworn brow.

Let the reader note the exquisite art with which, in the last extract, useful information is combined with profundity. Indeed, there are passages in the book which show that there is a human side to even Mr. Gilfillan's genius. How exquisitely true and touching is the following:—

Yet what a willing slave our gas-lamp is!  
We turn, and turn, and turn it: at our touch  
We make it wax and wane, as doth a moon;  
Now widen it to bright and maddened blaze,  
Then in a moment plunge it into night.  
And it, too, like the fire, a music hath,  
A shivering song—we hear it now—how sweet!  
It seems the ripple of a summer stream,  
Heard in the days of boyhood, long ago!

Let us next note down a few short examples from the early parts of the poem, to show the fineness of the poet's imagery. In more than one case, it is darkly and daringly realistic:—

—grand piano of the pines.

Autumn, like a Conscience, awes the world,  
And makes it yield the loan which Spring had made.  
The Milky Way was old—the Pleiades  
Were weeping for their mate—the Gemini  
Were fondling in the air!

Fire himself ran singing his own fame,  
Celestial epistolist: from hill to hill.

See! she (the Moon) dances on the floor of heaven,  
Dipping her swift foot in the galaxy,  
Touching *Arcturus* with a scornful toe!  
A zigzag glory, like a mighty S.

The Pleiades are a shower of big bright tears;  
Beyond, twice curdled is the Milky Way.

We can quote no more. We have quoted enough to show that Mr. Gilfillan need fear no rival. Sir Richard Blackmore may vacate his seat in the Temple of Fame; his gloom is eclipsed by a deeper gloom. The grandeur of

the bathos, so little comprehended by vulgar minds, has been achieved at last.

*The Pyrenees: a Description of Summer Life at French Watering-Places.* By Henry Blackburn, &c. With upwards of One Hundred Illustrations by Gustave Doré, and a New Map of the Central Pyrenees. (Low & Co.)

*A Guide to the Pyrenees, especially intended for the Use of Mountaineers.* By Charles Packe. With Maps, Diagrams, and Tables. Second Edition, re-written and much enlarged. (Longmans & Co.)

*Peep at the Pyrenees.* By a Pedestrian. Being a Tourist's Note-Book. With a Map. (Whittaker & Co.)

THE three books here linked together, though as different one from the other in quality and texture as are velvet, broad cloth, and inferior brown holland, indicate the direction in which English holiday travel may, for awhile, be setting. The first two have merit each after its own fashion. No. 1. is a show volume, elegantly printed, and liberally set off by M. Doré's picturesque designs, which are exceedingly well engraved. The quieter scenes could hardly be surpassed. In some of the more ambitious ones, M. Doré's known predilection for what is weird and striking has tempted him towards extravagance. In any event, he has given us a remarkable and attractive set of sketches. Of the Map of the Central Pyrenees announced we are not in case to speak, the same having been left out in the copy forwarded for review. Mr. Blackburn has accomplished his portion of the task with the ease and pleasantness which were to be expected from the author of 'Travelling in Spain.' He professes to be largely indebted to M. Taine, from whom he quotes occasionally—possibly because the French writer may have been M. Doré's original travelling companion; but unless his obligations in that quarter are more than meet the eye, we cannot but hold his gratitude superfluous. His own English is better and less pretending than M. Taine's French. Whether he has to do with wild scenes or with watering-places, to which, under pretext of health, jaded town creatures resort in search of scenery and pic-nic dissipation, he writes graphically, sometimes with humour,—always like a gentleman, and without a trace or tinge of that false sentiment which indisposes us to the works of Nature, whether human or mute, on which it is brought to bear. In brief, this is as acceptable a drawing-room table book as we have seen for many a day; and when its drawing-room service is over, it may well take its place either on the library-shelf or in the pocket of the travelling carriage.

The second book on the list aspires to be of harder, more minute, practical use, especially to the climbers, walkers and scramblers who make up a summer legion increasing year by year. There are good instructions for the botanist,—accurate measurements for the pedestrian, whom we think the writer is apt to overtax,—distinct hotel specifications, and information about guides,—succinct historical reminiscences,—everything, in brief, which such a book (this can be slipped into the most moderate of pockets) should contain. But the maps might be amended. A single folding one, carefully laid out, would be more useful and more compendious than the skeleton plans which Mr. Packe gives by way of aid to his verbal directions.

Guide number three belongs to a large class of shallow observers, ready to instruct others on a small capital of experience. They are to be met in every public conveyance, at every *table-d'hôte*, before the pictures in every exhibition-



room. They instruct their neighbours what it is correct to admire at a concert. In a tiny book, only one hundred and forty-seven pages long, we could dispense with seven concerning knapsacks, boots, waterproofs, needles and thread, changes of linen, flannel garments, and the like; also the pleasures and privileges of pedestrianism, and the humour in which foreign travel should be enjoyed. Mr. Podsnap has a large family of cousins; and writers like this are among the "cousins once removed." This harmless vanity of desire to instruct, and the historical sketch of the battle of Vittoria pronounced to be an excrescence, allowed for, the book contains little to blame. The concluding pages are the best, as containing tables of specification as to routes, time, expenses, &c. On the last head a word of caution may be repeated. Every statement of cheap travelling, when economy is to be driven beyond its verge, is to be mistrusted. If believed in, it tends to make those who travel querulous and suspicious.

*The Forest and the Field.* By H. A. L., the "Old Shekarry." With Illustrations. (Saunders, Otley & Co.)

The applause of many readers has not diminished the Old Shekarry's self-confidence, or rendered him less ready to do justice to his own prowess as a soldier and sportsman. Even more than in 'The Hunting Grounds of the Old World' he delights in extolling himself in 'The Forest and the Field'; and as in the former work, so in this, he carries the reader from one part of the world to another, through well-contrasted scenes of manly enterprise and perilous adventure. Fighting old battles, recalling past dangers, singing snatches of song first trolled forth under the blaze of camp-fires, and renewing the loves of a not very distant youth, he takes us from the Himalayas to the Gaboon, and diversifies his marvellous stories of the chase with stirring reminiscences of war in the Crimea and service in Wallachia, as well as with more trifling recollections of his earlier triumphs over woman's yielding nature. But wheresoever he goes, the doings of the brave, the dashing, the invariably triumphant Old Shekarry are the theme of the writer, who in one place, smiling upon his former self, speaks tenderly of the "slim, curly-headed youngster who, in those days, glamour'd the heart of many a bearded veteran when he trod the Thespian boards, arrayed in the *corsage et japon* that once belonged to a fascinating and piquant little *partie* who shall be nameless," and elsewhere in grander style exclaims, "Nine times during that day I found myself at close quarters, and engaged hand to hand. I have been engaged in over a hundred fights in my time, and have seen many a red field won; but for desperate work, constantly at 'close quarters,' no battle can be compared with Inkermann." Nor do the extravagances of his self-applause provoke any sterner censure than the kindest banter. Notwithstanding the proverb that expresses distrust of men ever ready to proclaim their own merits, there are exceptional persons who do the world good service when they become their own eulogists; and, in justice to a splendid sportsman and gallant soldier, who has won the privileges of a veteran, though he is still in the middle term of life, and whose scars outnumber his decorations, it must be admitted that in becoming his own trumpeter the Old Shekarry is justified by personal achievements no less than by the manifest design of Nature. The disabled soldier enjoys a prescriptive right to recount his wounds and tell how fields were won; and if the hunter of beasts that roam primeval forests

were restrained by modesty from narrating exploits of which he was the hero and oftentimes the only witness, the world would lose a source of entertainment.

To deal thus generously with him would, however, be an easier task if the Old Shekarry were more tolerant towards those who differ from him in opinion, and less insolent to those who rouse his antipathies. Of things that please him,—that is to say, "the fair sex, his horse, his dog, his gun, and his dinner,"—he can speak the language of courtesy and kindness; but his criticisms of men and things not to his taste are usually unjust and sometimes abusive. And his hatreds are not less numerous than his loves. Missionaries, English diplomats, all persons who approve of the manner in which the seventh day is kept holy on British soil, all men who countenance or look with charity on opinions stigmatized by the author as "the strange infatuations of Exeter Hall," and all persons labouring under blackness of skin, are amongst the objects of his aversion. Of our missionaries on the African coast he observes: "Amongst these sometimes, although very rarely, one meets with a gentleman of education, drawn by 'impecuniosity' to this cursed land of West Africa; but the generality of the class are devil-dodgers of the lowest order; a seedy-looking, long-coated, white-chokered, dirty-linened set, horribly afraid of water, but disgustingly canting and hypocritical, although so illiterate that scarcely one of them can utter a sentence without vilely murdering the Queen's English." Without stopping to let the reader catch his breath under this torrent of abuse, our hunter of wild beasts continues, "They are besides often addicted to 'lifting the elbow,' extremely contentious, and perfect cormorants at table. Yet bad as they are, they are still good enough to fill up a hole in the sand, or feed the land-crabs of Africa." Meetings at Exeter Hall are denounced by the Old Shekarry as "ranting gatherings"; and though, with unaccustomed liberality, he credits with good intentions the majority of persons attending such assemblies, he informs them that if they "would only confine their attention to matters that they understand, and of which they have had personal experience, they would do far better than by injudiciously meddling in affairs the nature of which they are profoundly ignorant." It does not occur to the writer that philanthropists are not more prone to dogmatize on matters beyond their knowledge than soldiers, whose military fervour and professional narrowness cause them to concur with the Old Shekarry in thinking "that England, by the injudicious policy which her ministers have adopted during the last ten years, has lost more prestige—which in the present age means also power—than half-a-dozen brilliant victories can regain." Ignorant and violent speakers may be heard in every class and school of men. Even crack steeple-chase riders, and men who have proved themselves dead shots upon elephants in India and monstrous apes in Africa, have been known to talk and write rashly and to no good purpose, whereas they might have done better for themselves and the world by confining their tongues and pens to familiar topics.

But it is upon the physical and moral characteristics of the negroes of Africa that the Old Shekarry is most violent and inconsistent. In his eyes, they are even more hateful and vicious than the missionaries, who are just good enough to feed land-crabs or fill a Bathurst grave-yard. "As masters they are vain, insolent and cruel; as servants, cringing, fawning, dishonest, garrulous and lazy. From the highest to the lowest they are drunkards, gluttons and importunate beggars. They appear to have no

natural affections." It is thus that the negro is painted black. "I confess that I never felt sufficient interest in the animal to go into these niceties, but my own experience leads me to believe the negro to be an anomaly of nature, which ought to be classed in the family of plagues,—such as bugs, fleas, lice, mosquitoes and other vermin, for which it is very hard to find any real use." With an effort, he admits that this anomaly is human, but qualifies the admission by a deliberate statement of his opinion that "there is quite as much in common between the ape and the negro, as between the negro and the white man." Of the race thus vituperated, "H. A. L.," however, made the acquaintance of some specimens whose good qualities, as recorded by himself, are conclusive answers to his reckless accusations preferred against the entire family of black men. Speaking of six Kroomen, whom he hired as a crew of rowers for his gig, he observes, "They turned out very fairly, and although by nature they are all cowards, pilferers and drunkards, I found them *hard-working*, obedient, and generally well-behaved." At Lagos the author raised an irregular corps of negroes from the men of the Haussa nation, Mussulman tribes, to whose soldierly qualities he renders recognition in the following terms: "I had every reason to be satisfied with their conduct. I found them *brave, faithful and honest*—three qualities rarely found in a negro. They are as simple and easily contented race, and accustomed to simple fare; yet their powers of endurance are something wonderful, and they are indefatigable walkers, *never grumbling, or turning sulky at hard work*, and doing as they are ordered without a question." When all allowance has been made for the superiority over coast negroes, which the author imputes to negroes of the interior, this testimony to the merits of his black soldiers may surely be said to dispose of some of the graver charges preferred against the African race by the same witness.

Of his presentation at the King of Bonny's Court, H. A. L. gives the following graphic picture amongst many other no less piquant illustrations of negro life and manners:—

"When I had completed my arrangements, I pulled ashore to the town of Bonny, a filthy, dirty place, with narrow paths round the houses, or rather huts, instead of streets, and visited King Poppel, a disgusting, obese-looking animal, who was sitting beasty drunk and nearly naked on a stool in front of a wattle-and-dab hut—his palace—whilst three ugly-looking women, almost in a state of nudity, were scratching his back, and catching the vermin in his head, which they immolated in a charcoal fire. As I approached, His Majesty looked up with a semi-idiotic leer, and offered me his hand to shake, but I took the will for the deed, and kept mine in my pocket. This slight somewhat vexed the old savage, for he gave vent to his spleen by fetching one of his '*dames d'honor*' a lively spank on that part of the person not usually exposed to the air in civilized countries, and rolled her over among the ashes. She picked herself up pretty smartly, and gave utterance to her lacerated feelings in what I dare say was the choicest Bonny 'Billingsgate,' which evidently had the effect of amusing her lord and master, for the more she vociferated the harder he roared with laughter. At last he tried to repeat his little game with a second charmer, but she, wide-awake to his move, dodged him, and being drunk he fell off his stool, and landed amongst some of the hot embers, where he lay howling like a bull, for he was not able to recover his feet without assistance. His majesty then became sullen; for my laughing at him wounded his feelings—he had suffered in person as well as in dignity: so I left him. To my surprise, Captain Wyld told me the old reprobate had been for some time in England, and that he

and his wife—who is also his sister—had been fêted and lionized by the Evangelical party as a great gun, and a bright specimen of an African Christian king. It was even proposed to present him with 20,000*l.* to build a church, which the wily old scoundrel declared he would endow with vast possessions, but as this was a matter touching the pocket it was allowed to drop."

In the Gaboon, the author, together with his fellow-traveller, Mr. Winwood Reade, made acquaintance with Mr. William Walker, the missionary, and Mr. R. B. Walker, the merchant, whose evidence respecting Mr. Du Chaillu will be remembered. Differing from Mr. Winwood Reade, who came to the conclusion that "Mr. Du Chaillu never killed a gorilla," H. A. L. is of opinion that the author of 'Equatorial Africa' may be credited with the slaughter of gorillas, the ground for this opinion being stated in these terms:—"I have no doubt but that Du Chaillu and his people did kill several of these animals; for during the few weeks I remained at the Gaboon, several dead specimens were brought into the settlement, that had been shot by natives with Birmingham muskets which only cost a couple of dollars each." Critical readers will decline to accept these facts as testimony that Mr. Du Chaillu did kill gorillas; but it is important to know that if he did kill them, he merely effected what negroes armed with very inferior muskets are continually doing. Concerning the same personage, H. A. L. also bears witness thus:—

"Speaking of M. Du Chaillu's work on Equatorial Africa, I was informed that the book had been written in America, from the explorer's notes, as, when it was first published, M. Du Chaillu could not speak six words consecutively of English, although he has since acquired a fair knowledge of that language. His father was for some years a trader on this part of the coast, and his mother—a negress of the M'pongue tribe—and her daughter still live close to the mission-house. As I wished to engage some of the men who had accompanied Du Chaillu in his expeditions, and knew the country, I sent for them to come and see me at the factory. The mother is dark even for a M'pongue woman, but the daughter, who is *petite*, and nice looking, is much fairer in complexion than her brother, whom she much resembles in features. As neither could speak English or French, the manager of Walker's establishment—a very intelligent Frenchman, who spoke several of the native languages fluently—served as interpreter; however, I did not gain much information, as they said that 'they had seen very little of Paullu (as they called Du Chaillu) since he had acquired white man's fetish.'"

At this date it is unnecessary even to refer to the misrepresentations of Mr. Du Chaillu's book; but readers will not forget the circumstances of his exposure when they read the Old Shekarry's account of sport in the gorilla country. The huntsman, who has achieved many a victory over elephant and lion, tiger and bear, smiles at the ludicrously exaggerated perils of gorilla-hunting. "Doubtless," he observes, "a man that had never seen any game larger than a rabbit might feel a little nervous in facing his first gorilla, an animal which I found to be as hard to stalk as a red-deer, and as little to be dreaded by any one having a loaded gun in his hands." Many a deer-stalker has had more trouble in securing his prey than the Old Shekarry took in the following affair:

"Selecting the footprint that appeared the largest, I was following it up, when I heard a low, hoarse barking, which M'pogola declared was the usual noise made by the N'g'ua when feeding, and creeping gently through the bushes for a short distance, I heard the breaking of branches a short distance in front, which was followed by a succession of low grunts, now and then interrupted by a snappish yelp, like the snarling of a cur. Making signs to the people to lie down, I crept forward, and soon,

to my intense delight, saw three gorillas feeding upon a wild jungle fruit looking like a haw-berry. One was standing on his hind legs, with his head stretched in my direction, as if listening for some sound that had attracted his attention, and as he was not more than eighty yards distant I raised my rifle and fired, but just as I pulled trigger he turned round, and had he not uttered a moaning kind of yell denoting pain, I should have been afraid that I had missed him. In the twinkling of an eye they were off; and, although I fired a snap-shot at one of them as I saw its head rise above the brushwood, and heard the 'thud' of the bullet as it struck him somewhere in the back, they got over the ground much faster than I could follow. On going up to the places where they were standing when I fired, I found two distinct tracks stained with drops of blood; and the wound of the one which I first hit must have been very severe, as, besides large gouts of blood here and there, the ground was marked with bloody saliva. My people then came up, and one of the villagers informed me that there was a large prairie on the other side of this belt of forest, so I determined to try and beat them out. Going back to the place where I left the rest of the people, I ordered them to commence beating the wood as soon as they were rejoined by Tom Dick, whom I took with me. Then, skirting the edge of the cover, I took post behind a bush on a rising ground in the prairie beyond, from whence any animal that broke into the open could be seen. I then sent the Kroo-man back, and told him to tell the people to make all the noise they could, and fire their guns, so as to start any animal that might be in the cover; and in less than half an hour there was a row as if Pandemonium had broken loose. First two n'cheri antelopes came bounding into the plain, then two sounders of hog trotted past me with their snouts in the air, and afterwards three gorillas went shuffling over the prairie, on all fours. They were out of range, and I was just about to try and cut them off by running, when a fourth came out of the bush, and I could see he was the one I had wounded by his limping gait, besides every few paces he would fall down. As soon as he was well clear of the cover, I ran towards him, and got within twenty yards, when he again fell, and I could see that, besides being wounded in the belly, his thigh was broken, and he had great difficulty in dragging himself along. He rose up on my approach, but instead of 'beating his breast and showing fight,' he moaned most piteously, and tried to drag himself back into the bush he had just left, when I shot him through the heart, and giving two or three gasps, he rolled over dead. Whilst I was thus engaged, I heard three shots in the bush, and shortly afterwards the villagers came out with the dead carcass of a young female, the head of which they had almost blown to pieces. The one I killed proved to be an old male, although not a large one."

One of the best stories in this book, which abounds in good anecdotes, is the author's account of the way in which he mastered the temper of an Arab horse that had been brought from Algeria to Constantinople for the use of a French officer of cavalry during the Crimean War.

Though it might be amended in several particulars, 'The Forest and the Field' is worthy of a place by the side of 'The Hunting Grounds of the Old World'; and it will be read with pleasure by all persons who, delighting in narratives of manly adventure, can make due allowances for a soldier's prejudices and a sportsman's foibles.

#### NEW NOVELS.

*Far above Rubies: a Novel.* By Mrs. J. H. Riddell. 3 vols. (Tinsley Brothers.)

The present novel is far superior to 'The Race for Wealth,' which was Mrs. Riddell's last work. The story is more clearly told; it is less overlaid with words, and much better put together. The author has in good measure corrected her old fault of using prophetic words

to shadow forth coming sorrows. The tale is interesting, and there is no falling off in interest until the end, when in the chapter called 'The Bitterness of Death,' Heather has to go through a most unnecessary and overstrained sensation scene, which, like a blaze of red light, swallows up all the gentler interests; indeed, after such an explosion of misery, the reader cannot see clearly; so that the end is abrupt and unsatisfactory—huddled together, in fact. Heather, the wife of Arthur Dudley, is a lovely character. She it is who gives the title, 'Far above Rubies,' to the book, and she deserves the praise the wise monarch gave to a good woman. She possesses the special virtue of womanhood, that of healing sore hearts and purifying bitter feelings. She has not any great gifts of intellect; but she has the peculiar graces and virtues which go to make the perfection of a woman. She makes everybody better who lives under her influence. She has eminently the gift of good sense, which is, however, subordinate to the loving instinct of charity, which "suffereth long," and is kind; but the good sense gives a veracity to her charity, and keeps it from degenerating into the weak amiability which blurs and blots the outlines of things. She is practical, helpful and eminently comfortable. Of course, the world needs intellectual, high-spirited heroines for great occasions; but, for the level average of human life and human need, Heather is the type of what a woman should be. Bessie Ormsby is clever, fascinating, bright and beautiful. There is a slight acidulation in her qualities which makes them piquant; but Bessie has not Heather's charm of completeness nor the gift of supplying all that other people seem to lack. The other female characters, Mrs. Croft and Mrs. Ormeson, are each true to the life, and are like their originals. Such women are essentially incomplete, alternating between exaggeration and blank omission. The author still keeps her commercial tendencies; she evidently lives and moves with people who understand the "money article" in the *Times*, and who live in the midst of the affairs that go to make up that article. Joint-stock companies and "limited liability" form the text of the present novel, and the subject is cleverly handled. Arthur Dudley, the husband of Heather, is a country squire of old lineage and old acres. He has a charming estate called Berrie Down Hollow; but it is an estate far removed from railroads, and belongs to the age when landowners were content to live at home, with plenty of material wealth, but with very little money, and only a limited portion of that at their command to spend on inclination. A clever, needy, unprincipled schemer, Mr. Black, who lives by "promoting companies," comes to him and shows him the dazzling glories of speculation. Arthur Dudley listens to the voice of the charmer; he sells his crops before their time, his flocks and his herds; he mortgages Berrie Down Hollow to enable Mr. Black to float "The Protector Bread and Flour Company, Limited." The account of the method in which that company is launched upon the market is exceedingly clever and very amusing; also the bewildered state of Arthur Dudley, who, dazzled, beguiled and bewitched, is uneasy at having sacrificed his solid possessions for gambling hopes. Mrs. Riddell has been taught to hate limited liability, and she repeats her lesson with hearty good will. Her novel amusingly illustrates the perils that environ the man who plays with shares, not being to the manner born; commerce is always fatal to an amateur. The reader's sympathy and interest, however, all centre in Heather and her trials. There are some touching and



pathetic chapters. The life and death of little "Lally" is beautiful; the child becomes almost as dear to the reader as she was to Heather. The incidental touch of goodness which Heather shows the horrid boy who is the cause of poor Lally's illness is charming, and is artistically told. One would have wished that Arthur Dudley, the husband of Heather, had been endowed with a grain more of common sense; he has absolutely no good qualities. He is a dull, stupid, discontented fool, blind to his wife's goodness, whom he does not love, drawn into a sentimental slavery by the woman who once jilted him, and is now the wife of another man. Utterly inept at all work, he drags his wife down to poverty, refusing all help and estranging all friends. He falls into the very commonplace dishonesty of using a portion of his employer's money to pay his own debts. When he cannot replace it, he tries to burn down the place to conceal his defalcations; when baffled in that project, he cuts his own throat, but ineffectually, like everything else he does. The whole of that chapter we consider a mistake. The conclusion is huddled. Mrs. Croft's death is flung in like an after-thought, and Bessie Ormsby fades away in a vague manner, which the reader feels disposed to resent. The last two chapters bear traces of haste and fatigue; they are slovenly, and not worthy of the rest of the story.

*Ersilia; or, the Ordeal.* (Newby.)

'Ersilia' is a romance of the old-fashioned type. It is full of mysteries,—winding streets, secret dungeons,—a whole catacomb of family skeletons, priests, Jesuits, marchesas,—a lovely heroine, educated in obscurity, heiress to an immense fortune, which the whole Church of Rome is trying to get into its own coffers. A dead and buried husband comes out of his coffin and baffles all the schemes and wickedness which are brought into play. He is aided by a woman who has lost her wits in consequence of ill usage at the hands of the family Jesuit; she knows all the secrets, and has a hoard of precious relics, which are the keys of the mystery. There are dark hints, too, of torture and starvation practised upon former victims. On the whole, we have never read a more astonishing story on the chapter of Romanist villainies and Protestant virtues.

*Idols of Clay: a Novel.* By Mrs. Gordon Smythies. 3 vols. (Saunders, Otley & Co.)

We should imagine from its general indications that 'Idols of Clay' had originally appeared in one of the penny serials, garnished with clever woodcuts, which form so large an item in our popular literature. The style is pitched in the "Ereles' vein"; the story is to correspond. It is full of fine houses, which are filled with still finer furniture; the diamonds and general jewelry are not only profuse, but splendid beyond words to describe them. There is one notable golden bracelet of curious workmanship, which contains a secret miniature, set round with diamonds. It is the portrait of a very handsome young man, who is, alas! one of the "idols of clay" to whom reference is made in the title. This bracelet has been fast soldered by a Venetian workman "on the rounded alabaster" of the arm of the beautiful Belinda de la Tour. But, owing to circumstances over which she has no control,—the force of destiny, stress of parental commands, and the unexpected defection of the young "idol of clay" himself,—the lovely Belinda is obliged to marry the Marquis of Windamere, who on the wedding-night overhears his lady owning to her confidential maid

that she loathes her new-made lord. As he adores her, this is not pleasing intelligence; but he goes away, and makes himself a martyr with so much grace and dignity that his lady begins to fall in love with him in his absence, and to wish she could get her bracelet off, but it remains fast bound. The plot is intricate, and we did not pick our way through the thick of it very clearly; indeed, the incidents are highly perplexing. Most of the characters are left for dead more than once in the course of the narrative, after sustaining injuries before the reader's eyes which exhausted Nature could hardly repair without a miracle. The lovely Marchioness of Windamere herself, "the Virgin Bride," as she is generally styled, not only dies, but lies in state for a week, crowned with flowers, on a bed of the most magnificent appointment, and is then buried in a gorgeous coffin, and is left in the family vault by her mourning husband. But, thanks to a party of ruffians who enter the vault to steal the coffin, and who proceed to cut her arm to get off the bracelet, she revives, and comes out of the vault, and walks about as her own ghost, clothed in black, haunting by night the house and grounds, but refusing to reveal herself. After months of mourning, her husband yields to the remorseless purpose of his cousin Stella, a woman of the "perfidious viper" type, who has long intended to marry him, and who once before had tried to cut her own throat in desperation at his indifference, and allowed a man who loved her to be transported for the attempt to murder her, rather than tell the truth. When the Marquis is standing at the altar, and in the very act of putting the ring on Stella's finger and pronouncing the magic formula, then the lovely Marchioness, gliding from behind a pillar wrapped in a dark mantle, forbids the marriage; and, flinging off her cloak, reveals herself in the very bridal attire in which she had been married to the Marquis. The perfidious viper is flung to the ground, and faints away; whilst the Marquis, "suddenly turning to life from the marble into which he had been turned by amazement, rushed forward in a transport of unutterable joy, and, sinking on his knees before Belinda, poured out his rapture at this her miraculous restoration to love and to him." No man could have behaved better under the circumstances. The disappointed bride is left unheeded on the pavement in a swoon, and on her recovery she goes off under the care of the lover who had returned from transportation, murmuring, "Revenge on her, revenge on him!" Those who wish to know further must read for themselves; for the swoons, desperations, despairs, sorrows, suicides and remarkable returns to life—to say nothing of trap-doors, sliding-panels and secret passages—are too bewildering for us to follow.

*The Game Birds and Wild Fowl of Sweden and Norway; together with an Account of the Seals and Salt-Water Fishes of those Countries.* Embellished with a Map, Illustrations in Chromo-lithography, and Woodcuts. By L. Lloyd. (Day & Son, Limited.)

This title-page is the most faulty of all the five hundred and ninety-nine pages in the volume. Probably it is the only one which the author has not written, for publishers sometimes claim a right to dictate title-pages and prefaces, and authors sometimes are weak enough to allow their dictation. There are few faults of composition in the book of a kind calling for reproof, while in the title "those" is used for "these," and the word "embellished" is misapplied. A book is not "embellished with a map." The delineations on a map, however well drawn and finely coloured, can only aid

the descriptions of a book in making clear and plain to the mind the features of a country. The embellishments of this large octavo volume are the gilt figures on its cover and back; the one representing a capercaillie, and the other a duck-shooter disguised as a cow! The woodcuts, some of which have been supplied by Mr. Wolf, may be called illustrations, because they may be said to throw light upon the text. As for the coloured prints from stones, they certainly make this volume more intelligible and very beautiful; yet they are wrongly called illustrations or embellishments; and although recalling to mind the brilliancy of the illuminated books of our ancestors, only by giving a new sense to an old term can they be called illuminations. They are coloured stone-pictures. Most of the pictures reproduced in this book by the art of colour-stone-printing were painted for this work by M. Körner, a Swedish artist of merit, recently dead. But the misuse of words is not the worst fault of this title-page; it does not point out the whole of the contents, giving no hint of the existence of two chapters, treating among other things of the Hallristningar, or symbolical figures on monumental stones commemorative of the exploits of the Sea Kings, and of the elf-gyrtor or cavities, said to have been scooped out of the rocks during the "Great Rolling Flood."

The former works of Mr. Lloyd, as he gratefully records, were well received by the public; and certainly this book deserves a good reception, for during a long experience we have never read a better book of its kind. It is full of valuable, fresh and interesting information, which is well conveyed to the reader. The capercaillie, the cock of the wood, may be said to be the pride of the book. Mr. Lloyd has told his readers more about the finest species of the grouse group than has ever been told before. Many years ago the liberality of Sir Fowell Buxton and the science and skill of Mr. Lloyd, working together, reintroduced the capercaillie to the Scottish Highlands, after it had been exterminated for many years. And Mr. Lloyd has lived to hear that a single observer has seen as many as eighty in one day. Packs may be seen flying two or three miles across valleys from hillside to hillside. These flights will be Mr. Lloyd's monument.

The singular instinct or habit of the blackcock and capercaillie of burying themselves in snow during hard frosts was mentioned by Mr. Lloyd in his 'Field Sports of the North of Europe'; and in his present work he gives a fuller and more interesting account of this sagacious trait of these birds. When human travellers protect themselves from severe cold by digging burrows in sand-banks, or by scooping out hovels for themselves in snow-drifts, they praise each other for their ingenuity and prudence. From appearances in the burrows of the capercaillie, it is evident that they spend more than one day in them; and, indeed, they sometimes are frozen in and cannot get out, when they are easily caught or killed by men or foxes.

That the capercaillie, which roosts on trees, should burrow in snow is remarkable; and as to the blackcock, which sleeps on the ground, there is a difference of opinion among observers, some saying the blackcock is snowed in, and others maintaining that this grouse makes a burrow. Mr. Lloyd does not deny that a bird on its nest may be snowed in, having himself been so when sleeping in his bivouac; but he thinks the blackcock has too much sense to submit to such a slow and disagreeable process. He has never seen a blackcock with his head out of the snow. Scores of times, when crossing glades in the forest, and where the snow seemed



to be as smooth as glass, the blackcock have sprung up almost from beneath his feet. The collapsing of the sides almost immediately fills up the hole, and whilst he is examining it, some half a score more birds may fly out of the snow all around him. He refuses to believe that their heads, or even their beaks, were above the snow, being of opinion that their breath opens an imperceptible orifice through which they respire. Bishop Pontoppidan, who is often marvellous and not seldom accurate, says the black grouse first fills his craw with food, then drops down into the soft snow, and after undermining and burrowing some fathoms, makes a small opening for his bill, and then lies warm and comfortable.

Mr. Lloyd is surprised that no attempt has been made to naturalize the hazel-hen in England or Scotland. The hazel-grouse is, he thinks, the most beautiful, hardy and delicious of all northern game. There would be no difficulty in getting fifty brace for the purpose, and there must be many places in the United Kingdom suitable for this species of grouse.

Linnaeus confounded under the name *Tetrao lagopus* two species of grouse, resembling the Scotch ptarmigan, being white in winter, the hill and vale kinds, or Fjäll-ripa and Dal-ripa. Mr. Lloyd seems to discredit the story that the Dal-ripa bury themselves gregariously or crowd into heaps under the deepest snow during the three winter months. The cocks of this species begin the morning with a sound like a defiant laugh, and from one till five o'clock the woods resound in the love season with their joyous challenges.

Chapters almost equalling those on the blackcock and capercaillie treat of the partridge, quail, woodcock, solitary and common snipe, the ruff, the great bustard, and *krams foglar*. Birds sold in bunches crammed together, in fact, all the edible small birds, are called *krams foglar*. Mr. Lloyd discourses agreeably, also, on water-birds, mallard, teal, golden-eye, widgeon, goosander, the black-throated and red-throated divers, the black-backed and common gulls, and the common black and Caspian terns. Rarely indeed is a bird mentioned without something interesting being said in reference to its habits and haunts, or the shooting and snaring of it.

Of the contrivances for catching and killing game described in this volume, and clearly explained and illustrated, it is impossible for us to give any enumeration. There is, however, a device for shooting wild ducks, sketches of which are given which are surpassingly ludicrous to look at. This is the *skjut-ko*, or shoot-cow:—

"Late in the autumn, when ducks for the most part are exceedingly wild and unapproachable in the usual way, the fowler resorts to various expedients to circumvent them. Sometimes he shelters himself behind a horse trained for the purpose, but at others ensconces himself in a so-called *skjut-ko*, or artificial cow; and in this disguise, as shown in the above sketch by Colonel Fritz von Dardel, he steals upon the birds. 'The "*skjut-ko*" I myself made use of, and which answered admirably,' says M. von Greiff, 'consisted of hoops and splints covered with canvas, and afterwards painted brown, so as to resemble a cow. Being hollow, the sportsman crept into it, the gun forming one of the horns and his feet the hind legs of the animal. But as one must constantly go in a bent position, the fatigue was great, and the device is, besides, difficult to transport when fences or other impediments intervene.' A simpler contrivance for getting within gun-shot of ducks is by means of a flat canvas screen, shaped and coloured to resemble a horse or a cow, and inside of which is a sufficiently strong wooden frame to retain it on the stretch. To the middle of the figure is attached a stick, which the sportsman affixes in the ground when

he is desirous of halting. The screen is borne on the arm by a handle, an opening being left at the shoulder for the barrel of the gun."

Wild ducks are approached by sportsmen hidden in hoops decked in boughs like "Jack-i'-the-green." A curious fact respecting them is, that they will let a sportsman come near them on all-fours if by throwing bits of bread he induces his dog to gambol on before him. The ducks are too much amused with the capers of the dog to watch the man, or see his gun.

The long-tailed hareld is called the calloo, after its note. Flocks of them swim fast over shallow bays and against the wind, and when one dives the others get ahead, and then the diver flies over the flock, alighting in the van of the swimmers. Some of the hens are much more attractive than the others and have many admirers, and these are the hens which are marked to be shot and stuffed, and used as decoys. An extraordinary statement is made respecting the way in which the eider-duck conveys her chicks from their nest to the water. The nest is sometimes built on a rocky ledge a hundred feet high, and the mystery is how the mother carries her young. Mr. Lloyd, after an observer whom he relies on, says the mother takes her chick up by the neck and carries it as a fox does a goose. Scandinavia is sure to furnish variety of sport and rare birds at all times, and, in addition to the game birds we have mentioned, sheldrakes, black scoters, mergansers and others; but even the imagination of observers, who have seen the largest armies of birds on the south coast of England during hard frosts, and the pigeon flights of America, can scarcely conceive the bird-clouds at openings in the ice. The word "billions" can give no idea of their numbers. They are too many to find room to fly up all together. They rise in successive clouds, darkening the air like dust on dusty roads raised up by whirlwinds. Birds of prey, especially eagles, perch on hummocks of ice and gorge on victims.

Otters, seals and walrus fill several pleasant chapters. Men who wish to know the history of different kinds, and men who care chiefly about hunting, will both find what they like in Mr. Lloyd's pages. There are many wonderful and true-looking stories about otters; of one otter which disliked water, and lapped tea,—of another otter which was trained to go out on shooting excursions, and land the game,—of otters which supplied their masters' households with fish at all seasons,—and indeed of one which an ingenious miller made a decoy of, to bring other otters into a trap in his mill-dam.

Mr. Lloyd corroborates Mr. Lizars in reference to the fondness for music shown by seals. The notes of a flute will make a pack of them follow a boat at sea, or a stroller on the shore. The rock-seal gets upon the ledge on which he sleeps in a peculiar way. He swims close to the rock, and when lifted up by the highest wave, catches hold of the ledge with his forepaws until another favourable wave helps him to drag up his heavy and unwieldy body. The cub of the common seal sheds its first woolly covering before it is born, being, unlike other seals, born in its second and not in its first dress. Marbled seals have been made as fond of the hearthstone as dogs, and nearly as obedient to their masters. Grey seals have been known to take long journeys over the land, through forests and past villages, when the ground has been covered with snow.

The Esquimaux, when Christianity was first preached to them, asked the missionaries "if seals were plentiful in Heaven?" The question is a sign of the delight which is yielded by

one of the most dangerous of human pursuits. Seal-hunters are often dragged down into the sea by the seals they have harpooned; and their canoes or *kajuks* are sometimes swamped. The ice has, on several occasions which have been recorded, broken, and the seal-hunters have been floated far to sea, and after many days of suffering have died of cold, starvation or drowning. The crews of fifteen boats from one parish,—Wors,—it is on record, perished in one season. Death seldom wears a more terrible aspect than it does to seal-hunters driven to sea on a "floe." But Mr. Lloyd relates an adventure of a famous seal-hunter named Anders Persson, which was of an equally perilous and more exciting kind. One day Persson spied through his glass a huge seal lying upon the upper part of a rock which he knew well. Armed with a rifle of large bore and seal harpoon, Persson reached the rock in his small boat, his approach being concealed by a crag. "Secure thy horse well," he said to himself, "but thy boat still better," while mooring his boat to a large stone. And then he crept within range, and lodged a bullet in the largest *phoca* he had ever seen. The wounded seal rolled down the face of the rock to the shelf below. The old hunter then sprang back to his boat, and rowed to the spot where the seal was lying, leaving, however, in his hurry his rifle behind him. He found the seal plunging into the sea, and had barely time to drive his spear into its body. The seal then dived, and darted out to sea like an arrow. The line was fastened to the stem of the skiff, which was every moment in danger of being dragged under the water which foamed around. If he had left the stern for an instant and leant forward to cut the line, the boat would have foundered. For three miles the seal darted out to sea, and then, strange to say, turned back to the very rock on which it was wounded. Every time the old man told the story of his danger and escape he took off his cap, thanking God, and then would add, "that seal brought me a whole barrel of oil."

The walrus is the subject of an interesting chapter. The last four chapters are devoted to the salt-water fishes and the herring-fisheries. Mr. Lloyd is less at home among the fishes than among the game birds, but even of them he generally has something to say worth knowing. On the whole, as already intimated, this is a book worthy of a place in the libraries of all naturalists and sportsmen.

#### OUR LIBRARY TABLE.

*Pompeii: its History, Buildings, and Antiquities; also, an Itinerary for Visitors.* Edited by Thomas H. Dyer, LL.D., &c. Illustrated with nearly Three Hundred Engravings, a large Map, and a Plan of the Forum. (Bell & Daldy.)

THIS is an edited, expanded and continued book, the materials of which appeared upwards of half a century ago among the publications of the Society for the Diffusion of Useful Knowledge. It may be fairly said to exhaust the subject as it stands at the time being; though, of course, in proportion as the work of excavation goes on, further applications of the text will be called for. By the generality of readers, whether travelled or untravelled, versed or inexperienced in classical lore, the volume will be found interesting. Though it cannot give colour, climate, space, or the surrounding objects, which have so fearful a significance when we stand on the spot, and recollect how it was ravaged and laid waste, and during long years buried, it will still, like every other well-executed work of the kind, bring the "Silent City" vividly before the sinner by the English fireside, without in the least impairing his delight when the happy day shall come which shall find him on the spot in person. If surprise has its pleasures,

due preparation prepares the traveller for satisfactions no less deep,—those of deliberate fruition. We had nothing to learn in regard to the outward features of Venice long before we entered the "Sea Cybele" city at midnight, after a storm on the lagoons, and saw Santa Maria della Salute and the ducal palaces glittering as with diamonds (rain-drops) under the light of the moon. The magical effect was all the more enjoyed because we could name every object as it was passed, and thus the delight of the scene and the hour was not disturbed by vague wonderment. The same is remembered in regard to the Coliseum of Rome. We are sure that the Pyramids, when seen,—though more familiar to English lovers of what is picturesque than many a lovely nook and corner in our own island,—will out-do expectation. The book before us, we repeat, is an excellent preparation for the realities of one of the most striking sights which even Italy has to show. After the Coliseum comes Pompeii, among antiquities; and even so admirable and genial a man and holiday-keeper as Dr. Arnold, in whose "Notes of Travel," the note on Pompeii is somewhat disparaging, cannot disabuse those who have been under the spell of the "Silent City."

*The Writings of Clement of Alexandria.* Translated by the Rev. W. Wilson.—*The Writings of Tatian and Theophilus, and the Clementine Recognitions.* Translated by the Rev. R. P. Pratten, the Rev. Marcus Dods, and the Rev. Thomas Smith. (Clark.)

THESE volumes of translations from the Early Fathers continue the very useful series of the Ante-Nicene Christian Library. The books of which this library is to be composed are of permanent value to every English reader, since they are the fountain-heads of all religious history and polemics. The paper is strong, the type large, the arrangement good. Each work has a separate index. As mere books, the volumes fulfil every expectation; and the series ought to meet with an ample sale.

*The Spirit Disembodied.* By Herbert Broughton. (Nimmo.)

"In this book the whole argument of the existence of the disembodied spirit is grounded upon the existence of the Deity." Such is the author's explanation of his method, a method which, in Mr. Broughton's hands, begs the whole question; since those who are inclined, on philosophical grounds, to deny the existence of spirits are equally disposed to assert the absence of proof for the existence of God. Mr. Broughton belongs to the gushing order of reasoners; and we doubt whether many of the scientific sceptics will think it worth their while to run their lances through his shield.

*The Young Man's Setting Out in Life.* By William Guest. (Jackson, Walford & Hodder.)

THERE is in this small and prettily-got up manual much valuable counsel. It is a book to awaken a sense of reverence in a young man's heart, and reverence is a feeling which young men of the present day are not so much in the habit of cultivating as would be for their good. Nothing great or noble is to be achieved without it. Of the four lectures contained in this work, we prefer the one entitled 'Grandeur of Destiny, and How You may reach It': it is excellent, and quite as good for young women as for young men. The lecture we like the least, indeed do not like at all, is the one on 'Sceptical Doubts, and How to solve Them.' It reminds us of an old book we once possessed, entitled 'Sure and Simple Means of dealing with Heretics,' which was very much in Capt. Bobadil's style of dealing with the enemy's army. It is a mistake to enter into compendious answers to what are technically called "sceptical doubts." If young men and young women will carefully cultivate reverence of heart and humility of mind, they may be safely left to work out their own theological difficulties, if any such oppress them. A let-alone system is far better than argument in such matters. It is wonderful how little harm abstract questions work, even on the most delicate points of theology, and how much of reverence and humility is destroyed by argument. The spirit of this little book is excellent, and the style is often eloquent.

*A Supplement to the Old Testament Scriptures; or, an Endeavour towards the Recovery of the Book of John.* By Alex. Vance. (Phipps.)

THIS is a very curious book, and we almost despair of being able to give an intelligible description of its contents in a few words. The author thinks that the lives of two parties, John and Jesus, have been fused together in the pages of the present Evangelists, and that the scene of John Baptist's labours was in Babylonia. A great part of the work consists of two parallel columns from the New Testament, one giving the portion of the Gospel history relating to John. Prefixed is an essay to show that the modern European Jew is identical with the descendants of the ancient Babylonian. He did not come from Judæa at all, but from the East. There are notes more or less copious, and short dissertations connected with the Bible narratives. It is almost a pity to disturb the dreams of an enthusiast whose judgment has succumbed to his fancy. His supposed discoveries are wild hypotheses, without the shadow of a foundation. He is evidently an earnest man, given to the study of the Scriptures; but he must be a solitary recluse, with a morbid imagination, and without that good sense which checks extravagant chimeras as they rise in the brain.

We have on our Table *Fine Art, chiefly Contemporary: Notices Reprinted, with Revision,* by William Michael Rossetti (Macmillan).—*Questions of the Day: Four Addresses on the Atonement, Absolution, the Lord's Supper, and Future Punishment,* delivered at the Islington Clerical Meeting, January 15, 1867 (Seeley, Jackson & Halliday).—*The Second Table of the Commandments, a Perfect Code of Natural Moral Law and of Factual Human Law, and the Criterion of Justice,* by David Lowland (Longmans).—*The Monthly Packet of Evening Readings for Members of the English Church, New Series, Vol. III.* (Mozley).—*The Light Blue: a Cambridge University Magazine, Vol. II.* (Rivingtons). New Editions of *Leighton Court: a Country House Story*, by Henry Kingsley (Macmillan).—*and Orville College: a Story*, by Mrs. Henry Wood (Tinsley). Also the following Pamphlets: *Bishop of London's Fund, a Sermon* preached at St. James's, Piccadilly, on Monday, May 27, 1867, to the Clergy supported by the Fund and their Lay Assistants, with others interested in its work, by Archibald Campbell, Lord Bishop of London (Rivingtons).—*Tracts for the Day: Essays on Theological Subjects, by Various Authors.* No. III., *The Seven Sacraments*, edited by the Rev. Orby Shipley, M.A. (Longmans).—*The New Catholic Church* (Trübner).—*The Reform Bill: Speech of the Right Hon. Robert Lowe, M.P., in Committee on the Representation of the People Bill, in the House of Commons, Monday, May 20, 1867* (Bush).—*The Cumulative Vote: a Letter to the Editor of the Times*, by Charles Seager, M.A. (Whittaker).—*The Suffrage as a Moral Right. What are its Grounds?* in the form of a Letter to the Editor of the Times, by Charles Seager, M.A. (Whittaker).—*Social Reforms needed in Scotland*, by David Milne Home (Blackwood & Sons).—*The Days of England not "numbered."* Reply to Sir Archibald Alison, by Caritas (Hardwicke).—*Retrospect of the Year 1866: a Poem on the Principal Distinguishing Events of that Year*, reprinted from the *Nautical Magazine* (Simpkin & Marshall).—*A Plan for the Reorganization of the Army*, by W. E. Hall (Macmillan).—*The Central-Fire Cartridge before the Law Courts, the Government, and the Public:* showing who introduced the System into England, who has improved it, who has benefited by it, and who ought to be rewarded for it, by George H. Daw (Printed for Private Circulation).—*Wine and its Adulterations*, by James L. Denman.—*Chemical Notes for the Lecture-room, specially arranged for the London University Matriculation Pass*, by Dr. Wood (Warr & Co.).—*The Union Pacific Railway, Eastern Division; or, Three Thousand Miles in a Railway Car*, by Charles Godfrey Leland (Philadelphia, Kingmell & Brown).—*and Speculations on the Former Topography of Liverpool and the Neighbourhood*, being a Paper read before the Liverpool Polytechnic Society, March 11, 1867, Part II., by Joseph Boulton (Liverpool, Brakell).

## LIST OF NEW BOOKS.

Adams's Wanderings of a Naturalist in India, cr. 8vo. 10/6 cl.  
Arnot's Arithmetic Simplified, 8vo. 2/ cl.  
Boud's Chronica Monasterii de Melis, Vol. 2, royal 8vo. 10/ hf. bd.  
Bowden's Norway, its People, Products, &c., post 8vo. 7/6 cl.  
Bradbury's Three Weeks from Home, through France, &c., 1/ swd.  
Brathwaite's Retrospect, Vol. 35, Jan.—June, 1867, cr. 8vo. 6/ cl.  
Calendar of the Carew MSS., ed. by Brewer and Bullen, imp. 8vo. 15/ cl.  
Chandler's Elements of Greek Accutation, 12mo. 2/6 cl.  
Cotton's Sermons to English Congregations in India, cr. 8vo. 7/6 cl.  
Cowan's Biblical Essays, 8vo. 7/6 cl.  
Craik's Leslie Tyrell, 2 vols. post 8vo. 21/ cl.  
Dante's Paradise, trans. by Longfellow, cr. 8vo. 3/6 cl.  
Dean's Designs for Country Residences, 4to. 42/ cl.  
Drummond (Thos.), Memoir of, by J. F. M'Lennan, 8vo. 18/ cl.  
Euripides' Hippolytus, trans. into English Verse, by Fitzgerald, 7/ cl.  
Ewald's Story of Waldemar Krom's Youth, 2 vols. 8vo. 16/ cl.  
First Steps towards a Church of the Future, cr. 8vo. 1/ swd.  
Fox on the Diagnosis and Treatment of Dyspepsia, 8vo. 7/6 cl.  
Gillot's Last Days of the Reign of Louis Philippe, 8vo. 18/ cl.  
Hebraist's Vade Mecum, 8vo. 15/ cl.  
Jones's Natural History of Birds, 12mo. 9/ cl.  
Kaliach's O. Test. "Leviticus," Pt. 1, Heb. & Eng. 15/ (Eng. only, 8/)  
Later Lyrics of the Christian Church, 6s. 3/6 cl.  
Liddon's The Divinity of Jesus Christ, 8vo. 14/ cl.  
Lloyd's Law of Compensation, 8vo. 10/6 cl.  
Masson's La Lyre Française, 6s. 4/6 cl.  
Mechi's Farm Balance Sheets, &c. 12mo. 1/ bds.  
Miss Tomkins' Intended, by Arthur Sketchley, 12mo. 1/ bds.  
Monograms and Ciphers, designed by Renouir, 4to. 42/ cl.  
Night Fossickers, The, and other Australian Tales, 12mo. 1/ swd.  
Odds and Ends, 1867, 6s. 8vo. 4/6 cl.  
Paley's Horæ Paulinæ, Analysis by Gorie, 12mo. 3/ cl.  
Quarand (J. M.), Notice of Life and Works of, by Hamet, 8vo. 3/6 cl.  
Raikes's Englishman in India, post 8vo. 7/6 cl.  
Ranking's Abstract, Vol. 45, post 8vo. 6/6 cl.  
Reedman's Manual of Swimming, 12mo. 5/ cl.  
Swain's Songs and Ballads, 12mo. 1/ swd.  
Shaw's Twelve Years in America, post 8vo. 5/ cl.  
Shilling Book of Golden Deeds, 12mo. 1/ cl. swd.  
Shipley's Church and the World, Second Series, 8vo. 15/ cl.  
Taine's Italy, trans. by Durand, cr. 8vo. 7/6 cl.  
Taylor's The Family Pen, 2 vols. cr. 8vo. 15/ cl.  
Thomson's Antiquities of Cambodia, imperial 4to. 42/ 4s.  
Thomson's Symbols of Christendom, cr. 8vo. 3/6 cl.  
Transactions of the Logreville Literary Society, 8vo. 7/6 cl.  
Theology of the Tide, by Owen Mar, 3 vols. post 8vo. 31/6 cl.  
Turnbull's Introduction to Analytical Plane Geometry, 8vo. 12/ cl.  
Twamley's History of Dudley Castle and Priory, post 8vo. 4/ cl.  
Venice's El Durado, British Guiana, &c. 8vo. 10/6 cl.  
Wedgwood's Dictionary of English Etymology, V. 3, Pt. 2, 8vo. 5/6 cl.  
Wolfe's Nine Sermons on the Lord's Supper, 12mo. 4/ cl.

## SCIENCE IN OUR COLONIES.

Prof. Owen has forwarded for publication the following correspondence between himself and the Colonial Secretary, New South Wales:—

London, Feb. 23, 1867.

Sir,—The enlarged and liberal views of your administration embolden me to suggest that a careful and systematic exploration of the Limestone Caves of Wellington Valley, discovered by the Colonial Surveyor in or about 1832, would be a work worthy of your encouragement. The fossil remains which were then obtained from the caves revealed the important and suggestive fact, that the marsupial type of structure prevailed in the ancient and extinct as in the existing quadrupeds of Australia. Besides the great accession of such evidences as would accrue to the Museum of Sydney from such exploration, most instructive evidence may be expected bearing upon the antiquity and origin of the aboriginal races of Australia. Such contribution to human knowledge, initiated and supported by New South Wales, would be gratefully appreciated by all who in this hemisphere are devoted to the progress of science, and would redound to the honour of your present constitutional Government. I would willingly devote time to the determination and description of such specimens or duplicates as, so acquired, might be transmitted to me for that purpose, or be liberally sent for deposition in the British Museum; and these descriptions would be punctually transmitted to the Museum at Sydney, as materials of its catalogue, or to such address as you might please to indicate, in reference to a systematic description of the Wellington Valley Bone-Caves. I feel confident, from personal conference on the subject with the late Sir Thomas L. Mitchell, who confided to me the fossils he was able to bring over for description in his work, 'Three Expeditions into the Interior of Eastern Australia,' 8vo., published in 1838, that the results of the proposed exploration, in the hands of one qualified, would amply repay a grant, say of 200*l.* or 300*l.*, if placed on the Estimates and sanctioned by the Assembly.

I have, &c., RICHARD OWEN.

The Hon. Henry Parkes, &c., Colonial Secretary,  
New South Wales.

Colonial Secretary's Office, Sydney,  
April 24, 1867.

Sir,—I have to acknowledge your letter of the 23rd of February, suggesting to this Government the service that might be rendered to the cause of science by a proper exploration of the Limestone Caves at Wellington Valley, and offering to per-



form the duty of determining and classifying the fossil remains that might be so obtained. I have brought your letter under the notice of His Excellency Sir John Young and my colleagues, and the Government has decided to act on your suggestion. A sum of money will, therefore, be placed on the Estimates for the purpose. I desire to inform you of the high sense which the Government entertains of your zeal in promoting science, and the trouble you have taken to direct the accomplishment of objects so full of interest as those suggested by your letter. You will be officially informed of any steps that may be taken in the matter brought under notice.—I am, Sir, your obedient servant,

(Signed) HENRY PARKES, Colonial Secretary.

#### LOUIS PHILIPPE AND M. GUIZOT.

Athenæum Club.  
Who can wonder that the annals of the past, having often to grope their way through mists and darkness, should sometimes wander far from the truth, when historians of the present are frequently mistaken as to the real state of things, even where they themselves have been prominent actors? In the last volume of M. Guizot's *Mémoires* there are many evidences of his labouring under the strange delusion that he, and other advisers of the short-sighted Louis Philippe were the councillors and controllers of his policy—disastrous as it proved—the disasters being mainly attributable to the opinionated vanity of the King himself. M. Guizot says that Louis Philippe "had unreserved confidence in his ministers"; that he (M. Guizot), in his intercourse with his master, "constantly maintained his own independence"; and that "he directed as he thought proper his foreign agents." It is strange, indeed, that M. Guizot should not have known what everybody else knew who had any confidential intercourse with the King, that it was His Majesty's constant boast that he, and not his Cabinet, directed the course of the most important negotiations, not through the Foreign Office, but by direct personal correspondence with the French diplomatists, many of whom notoriously looked to the King, and not to his Ministers, for instructions. It was the private communications of Louis Philippe with the Court of Madrid, through M. de Bresson, that brought about those untoward Spanish marriages, which perhaps more than any event of his reign entailed personal discredit on himself, and whose after-connexion with which, and correspondence thereon with the British Government, form a portion of M. Guizot's official career not to be remembered without pain, associated as it is with the circumstances of M. de Bresson's sad death, and with the proffered dignity of an hereditary dukedom in Spain, which M. Guizot so properly refused, as the acceptance could not but have subjected him to suspicions and animadversions as to his motives; for, whatever may have been M. Guizot's faults, he, who lived in the midst of corruption, has never been accused of seeking pecuniary profit or aristocratic rank from his political influence.

Out of multitudinous facts of which I have personal knowledge, let me mention one or two in illustration. I was once seated with Louis Philippe when he took from his side-pocket a bundle of despatches, and showing them to me said, "*Croyez-vous que mes ministres aient vu ça?*" I had the boldness—perhaps the imprudence—to ask whether there was not some danger in carrying on a correspondence on public affairs *à l'insu* of his responsible advisers. But he said he would never be a "nullity," nor sit in his council like an English sovereign, to be nothing and to say nothing. He often spoke of his "unrestrained liberty of action," and boasted of the adroitness with which he managed to have his own way. I ventured on one occasion to remark that, by taking upon himself so much of personal responsibility, he made questions which ought only, as with us, to affect the ministry, to compromise the monarchy itself; and on another occasion, when he said, "*Il n'y a que moi qui puisse mener cette voiture là,*" meaning the State carriage. I replied, "*Mais si vous la versez, Sire!*" In the latter part of his reign he became more and more impatient of contradiction, more and more

garrulous, and complained to one of his courtiers of the "*choses vertes*," which I had uttered to him. No one who had any opportunity of watching the state of public opinion in France could be unaware of the fact that, if the Doctrinaires maintained any influence, it was because their *doctrine* was, for the most part, accepted by and acceptable to the King; indeed, their views mostly accorded with his own. He liked to answer friends who suggested that the advice of those who flattered him by concurring with his own opinions, was not always the most trustworthy, with the retort that "the multitude had more flatterers than the monarch." When, in 1848, the private apartments of the King, in the Palace of the Tuileries, were entered, the curious list of names in the handwriting of the King, headed "*Hommes à moi!*" afforded a singular illustration of His Majesty's personal government. The incredible number of deputies in the Chamber who held places under that Government at the time of its downfall, and who received their appointments from the interference of the King himself, need only be pointed at as a justification of that general discontent which, in the day of danger, left the too-confident King without a single efficient ally.

I commit these reminiscences to your columns, as they may throw some light upon the conduct and character of public men. JOHN BOWRING.

#### WESTMINSTER CHAPTER HOUSE.

THE works of restoration at the Chapter House, Westminster, are being carried on with energy. The buttresses on the east and south-east sides have been rebuilt, and workmen are about to replace the roof of the edifice, the moulded ribs for the groining of which were stowed away in one of the windows, and thus thoroughly blocked it up. The central pillar of Purbeck marble, and its clustered shafts, have never been removed from their position; they will be cleaned and polished. The wall paintings are to be carefully preserved, which means, we hope, that they are not to be retouched. A process of induration has been employed upon them. These works appear to be of very different dates—not needfully, as some fancy, the good ones of Italian, the bad of English, workmanship, but all of English production; those in the wall-spaces or stalls, on the abbots' side, (comprising Christ and Cherubim, with nimbi and dress ornaments in gold—the morse of our Lord's mantle is moulded in relief, and gilded—with other subjects,) are very good indeed. Other portions of the original decorations of the apartment, to the left of the last, appear in some miserable daubings of the pictorial, not architectonic sort. Opposite to them, on the wall beneath the blind window space, where the Chapter House abuts on the church, are pictures in a third style. These are inferior to the first, little better than the second, and may derive from any period when Art was debased. They are later in date than those of the abbots' side. They comprise little figures, in panels, of men and animals; and, below, a range of animals on a red ground appear, each with his name written above it.

To make room for the presses of records which once filled this interior, although only some three or four inches could be gained by the ruthless proceeding, the lower portions of the labels and massed mouldings of the wall arcade were hacked away. The projecting element being thus removed, the presses were thrust close to the wall. The diapers, which are richly varied, some with peculiarly fine designs, are in perfect condition. It is in doubt, we believe, whether or not to restore the hacked portions, for which purpose enough remains to suggest the original form of the decorations. Our opinion and voice are decidedly opposed to any restoration of this sort, even if the work could be as well performed as the old carvers left it. It would be an intrusion, an attempt to make a thing look perfect which is not and never again can be so.

It is not desired that the Chapter House should appear like a new work; on the contrary, its scars are, even from an Art point of view, far preferable to patches or stickings on. How much truer is the pathos of the injured but original work which now

stands than that of a new one. We object to "restoration," because it is impossible to stop short of thoroughness in the process, which, as a new Chapter House is not looked for, would be lamentable. To repair any member which is not structural and necessary to its existence, will be to destroy, and not to restore. If we are to have a new Chapter House, a smart edifice, with "ecclesiastical" furniture, let Mr. Scott, if he be ablest, build one; but let him not turn our old lantern with its original art and priceless historical memories, the unrestorable sources of our veneration, into the semblance of a new thing, which is neither new nor old. When an element of a design has utterly vanished, as the stained glass here, let it be replaced in the best manner practicable. We should prefer the simplest kind of glass, such as grisaille, which is obtainable of excellent quality. We do not write thus with any doubt of the ability of Messrs. Clayton & Bell, who are, we believe, to decorate these windows, but with regard to the circumstances of the case, and strenuously deprecate any more ambitious attempts in glazing.

On the inner side of the doorway, between the Chapter House and its vestibule, was cleared away an immense accumulation of whitewash, which had nearly filled up the space between two large and very lofty shafts of Purbeck marble, that stand at the jambs of the entrance. Thus appeared a range of admirably-wrought little figures, all seated one above the other, and each crossed in front by an exquisitely-wrought branch of foliage. The surface of these sculptures is perfect; some heads and feet have been destroyed; nothing can be more delicate than the carving of their draperies, or beautifully disposed than the branches of foliage. This decoration is continued above the caps of the detached shafts, where the figures are inclosed or embowered in very delicate fretwork of undercut stone. The tracery, which probably originally filled the head of this doorway, is gone. The wooden flooring is temporarily retained, which the Record folks placed over the original pavement, to keep their feet warm, and thus preserved one of the most lovely examples of mediæval art at its best. This pavement is superb, composed of "parallel strips from east to west, the patterns changing in each strip, but repeated from opposite sides." Another specimen of encaustic work, in a similar position to that at Westminster, is less known than it deserves; this is on the floor of the chapel of St. Macarius, a Romanesque building, c. 1060, in the cloister of St. Bavon, at Ghent, and dates from about 1260, which would be near that of the pavement at Westminster. Large remains of colour and gilding exist on the walls in the Chapter House, and on the carvings and diapers above the wall arcade. Some of the capitals are richly carved, in the purest and most beautiful style of the time, the blossoming of the best mediæval art; other caps are simply moulded on bells, and resemble those in the north aisle of the choir here, thus exhibiting one of the severest and most elegant forms in Art.

#### NATIONAL PORTRAIT EXHIBITION.

As with the former gathering, that now before us will aid in correcting mistakes and clearing ignorance from the artistic mind. Justice will be done to long-injured men, and old fames revive, when the ghosts of six generations of painters must have thirsted for a kindly word. Light unparalleled was cast upon the history of painting in this country by the Exhibition of last year: hence, we date a new era in English criticism, and think that, although the collection now before us is inferior in wealth and diversity of historical interest, and, with three exceptions, such as the works of Reynolds, Hogarth and Gainsborough afford, not to be compared, from an artistic point of view, with the former, yet it has extraordinary attractions, derived from that time which, although in literature called "Augustan," has long been reckoned darkest among the dark in Art. There was much, but not entire, truth in this reckoning. Kneller, Jervas, Dahl, Thornhill and Richardson compare poorly with Vandeyck, Walker and Jansen. In certain artistic respects, even Lely stands before the best of those who supply the



earlier sections of this gathering. Dobson was a better painter than any but the last of the less ancient five we name; so that a competition for honour between the broadly-divided orders of the respective gatherings is out of the question, when we call up memories of Petrus Christus, Mark Gerrard (in whose honour we set the noble *General Harry Vaughan* (No. 306), a work to which artistic opinions promise the second crown of the year), Holbein, and those fames his name absorbed, be they Stretes, Lucas Cornelli, De Heere, Matsys, or Mabuse; Honthorst, Jansen (to whom was preposterously ascribed a good Tintoret, *Sir John Finett*, No. 541), Memline (whose work they gave to Van Eyck), More, Mytens, Stone, Rubens or Jan Steen; also Frank Hals (who had been robbed of his admirable *Viscount Falkland* (619), to give a superfluous laurel to Vandeyck), Vandeyck himself, Van Somer and Zuechero. Unless we made a collection of portraits by foreigners, and ransacked Europe, treating them as works of Art rather than on account of their historical interest, how could we parallel such a glorious company as last year's? A Kneller hangs where a Holbein hung; there is a Zoffany on the nail which held the *Rupert* of Jan Steen; even a seductive Gainsborough, juicy and rich as it is, but half compensates for the masculine *General Vaughan*. No one would exchange *Viscount Falkland* for *Godolphin*, *Elizabeth* for *Anne*, *Henry* for *George*.

That this collection has great value, though not the greatest, is proved by the deep interest it evokes after a second or third visit rouses the student's attention. Everything is against it. With inferior Art-value, the extent of time it covers is but one hundred and twenty years,—its forerunner represented four centuries. There is no equal period of English history less attractive to the imagination than that which begins here with *Ginkell* (1) and ends with the *Duchess of York* (866). The very costumes, being stupid human upholsteries for the most part, are deeply marked by absurdity; wigs run through all but the latest years; hoops, stays, high-heeled shoes and countless fooleries of their sort prevail. Also, as we noticed in writing of the first gathering, the characters of the ages are marked on the faces of the people. The hard but handsome manliness of Henry's time has given way to the puffed features and staring eyes of Kneller's day. Elizabeth's gentlemen, knaves and ladies, regular and irregular, looked vital, active, energetic; those of Anne generally are dull-faced courtiers, hoydenish and intensely stupid women, boozy or insignificant folks. Those who pertain to the Georges look more intelligent, but lack the earnest unrest, that clearly and almost universally present manliness of the earlier days, which was by no means lost even in the second Charles's time. Be it the painters' or the people's fault,—we suspect it lay with both,—the men and women of the pictures now before us were inferior, although they seem more comfortable, and even more "respectable" than their forefathers.

One service will be done by this collection,—that is, setting Kneller, Jervas and Richardson in better light than before. It is evident that when the first of these chose or had leisure to do so, he could paint admirably. Last year's gathering led the least observant of visitors to suspect as much; but this display is conclusive on the point. Sir Godfrey was not without reasonable grounds for his boasts of ability; even his lofty airs were not wholly vain in respect to the breadth, fine spirit, variety of design, keen perception of character and occasional good colouring of his innumerable portraits. Richardson—who produced the capital *Lady M. W. Montagu* (250), with its dashing and spiritual air, and *W. Cheeldren* (237), the magnanimous surgeon whose grave at Chelsea is daily defiled by ungrateful generations—may take a very high rank in portraiture. No painter, not even of Italian birth, need be ashamed to own the rich treatment of that superb mass of the scarlet robe, that finely-modelled and well-read set of features which represent the genial, faithful soldier of science. It is clear that both Kneller and Jervas did too much to do it well. Well had it been if *Sir Hans Sloane* (231), the Royal Society picture, truly represented the mass of its author's productions in its clear-visaged,

bold, self-reliant and kindly looks. Jervas we shall consider in course of other remarks; Kneller may come forth here, because his reputation is justified now, and he links the two gatherings in a very complete manner.

As Kneller is most largely concerned in the point, we may as well connect with his name a series of remarks, in which we are largely indebted to Mr. William Smith, of print-collecting fame, which will serve to identify many of the pictures, and give artists' names where none appear; thus many painters may get their own likenesses placed beyond dispute, and owners be informed about their possessions. Owners of last year's pictures too often erred in boldly ascribing likenesses to impossible painters, and, to the confusion of the human mind, blundered woefully in the names of sitters. Critics and archaeologists united in a feast of corrections, queries and explanations; many a happy owner was shent in his glory; many a loving fancy disabled, and heroic names removed from pictures. Now the reverse of this boldness obtains. Owners, in ignorance, in fear, reckless of critics, or willing to test their knowledge, send pictures without the names of their artists, and leave us to do what we can with them. This is remarkably the case with the contributions from the Oxford colleges, whose benefactors, famous alumni and champions of the last two centuries are too often undistinguished by the names of Kneller, Jervas, Richardson, or others. We take the portraits nearly in numerical order. *Archibald Campbell, Duke of Argyll*, (34)—son of the man who, in the dress of his daughter's page, ran away from Edinburgh Castle and death,—is probably by Carlo Marratti; he wears the "Roman habit," queerest of earthly costumes, which obtained so freely in those days. There was something "Roman" about this man; he offered to fight against his father when he invaded Scotland. It is rather hard that Christ Church College should forget the name of Kneller as the painter of her own good *Dean Aldrich* (39). This is almost as inconsiderate as appears in the University Galleries, Oxford, sending *Kneller* (120) himself without his own name as painter. 'Dean Aldrich' was engraved by J. Smith; the man was an Admirable Crichton in his way, and, although a dignitary of the Church, composed that famous smoking catch, "Good, good! indeed!" and "Hark! the bonny Christ Church bells!" both ringing and melodious verses. Kneller's portrait of *John Sheffield, Duke of Buckingham*, (56), should read *Buckinghamshire*. He was "the muse's friend, himself a muse." Dryden's friend, admired by Pope, and wrote poetry, which continued to appear in the collections of the last century; noteworthy 'The Rehearsal.' To us most interesting, because he holds a plan of Buckingham Palace in his hand, which he built in the "silly garden" where Pepys disported, of which the ground floor remains. With this duke appears his duchess and third wife, Catherine Darnley, daughter of no less eminent persons than Sedley's "ugly daughter" Catherine and James the Second,—a lady whose grandfather helped to make James's daughter a queen because that king had made his daughter a countess. Readers will remember. This is one of Kneller's bad portraits, and remarkably so, because he painted the Duke repeatedly. Lord Sherborne's portrait of *Locke* (30) was painted by Kneller, although the Catalogue is silent on that head; it has been much painted on. *Betterton* (67), by Kneller, once belonged to Lady Amherst, and, like many of the Knole pictures, has been cruelly scoured. The copy of this picture, No. 61, attributed to Pope, and now the property of Lord Mansfield,—over which pæans have been sung as proving the artistic skill of the little bard,—may have a foundation from Pope's hand; but its spirit and precision of touch reveal to the artist the skill of something more than the amateur. No mere dabbler in colours painted those eyes, or modelled that clear-cut, firmly-treated nose. Could we call up the ghost of Jervas, he might not disclaim these free touches which

From the canvas call the mimic face.

The original is that which Walpole saw at Knole when he noticed the portraits that seemed to have

been "bespoke by the yard and drawn all by the same painter."

#### OUR WEEKLY GOSSIP.

Mr. Gladstone will preside at the Newspaper Press Fund dinner this evening (Saturday), and will be supported by many eminent men of letters.

The University of Oxford has conferred the honorary degree of Master of Arts on Mr. Robert Browning.

The Society of Arts have this year awarded the Albert Gold Medal to Prof. Charles Wheatstone and Mr. W. Fothergill Cooke, "for their joint labours in the introduction of the electric telegraph." This medal has been struck in duplicate, and a copy will be presented to each.

Among the eighteen papers read at the closing meeting of the Royal Society's session, there were a few of especial importance. Lord Oxmantown, whom we rejoice to see taking up the astronomical investigations of his father, the Earl of Rosse, sent in 'An Account of the Observations on the Great Nebula in Orion, made at Birr Castle, with the 3-feet and 6-feet Telescopes between 1848 and 1867.' This paper contains a list of the new stars observed during examination of the nebula; a section, on the extreme limits of nebulosity, on form, on evidence of change, as shown by variability of the stars, and of the form and intensity of the nebulosity. To these follow a section on resolvability, and on observations made with the spectrum. This is a combination of subjects which will set astronomers on the watch for the publication of the paper. Mr. G. Johnstone-Stoney, in a paper 'On the Physical Constitution of the Sun and Stars,' discussed some of the most interesting questions in cosmical science. The sun's outer atmosphere, that is, outside of the photosphere, is a mixture of many gases, among which hydrogen, sodium, magnesium, calcium, chromium, manganese, iron, nickel, cobalt, copper, zinc, and barium—all of them permanent gases in consequence of the temperature—have been detected. In such an atmosphere the lightest molecules rise the highest; and hydrogen being the lightest, the other gases would be found in the order above named, descending down to barium. Each constituent of the solar atmosphere is opaque to those rays which it emits when incandescent, and which constitute its spectrum. Thus, the light which rises from the lower and most intensely heated strata of gases, is stopped in its passage outwards, and the gas substitutes for it the much more subdued light which emanates from its own upper, and therefore coolest, stratum. These outer layers of the respective gases, from which the rays as we see them come, must be at very various temperatures, that of hydrogen being the coldest, and the others in order after it. And this is in conformity with the observations; the rays of hydrogen, sodium and magnesium emanate from a region so cold that the lines of these elements in the sun's spectrum are intensely black in whatever part of the spectrum they may occur; in other words, the light proceeding from the upper layers of these gases is so feeble that it is not in any perceptible degree luminous when placed in contrast with the intense background of light from the photosphere. The reverse is the case as regards the other gases; and it appears on scrutiny of the lines seen in the spectrum, that hydrogen and iron are the two most abundant constituents of the sun's outer atmosphere, and play in it the same part which nitrogen and oxygen do in the earth's. From this brief specimen it will be seen that Mr. Stoney's inquiry is unusually suggestive.

Mr. Collier has issued, under his blue cover, Part IV. of 'England's Parnassus.'

The following note requires no introduction:—

"6, Fitzroy Street, Fitzroy Square, June 25, 1867.

"May I, without egotism, mention in your paper that Messrs. Harper, of New York, have sent me, quite unsolicited, a money acknowledgment for reprinting in their cheap series two of my novels, 'Lizzie Lorton of Greyrigg' and 'Sowing the Wind.' At a time when so many complaints are being made of American publishers, it is pleasant to be able to record this voluntary act of grace and courtesy from so influential a house.

"E. LYNN LIXTON."

Events in Prussia, Italy and America have rendered all our atlases obsolete; and there is a pressing need for new editions. In ten years, Europe has been completely changed, from Denmark in the north to Greece in the South. Nearly every kingdom has undergone some change, to be indicated on maps, for which there is an eager call. The Messrs. Black are among the first to answer this appeal for new lights, by a re-issue of their 'General Atlas of the World'; but these spirited publishers have hardly taken time to be satisfactory, either as regards the letter-press or the maps. The account of the new Germany, for example, is perplexing, since it describes the South German States as those "states which lie west of Bohemia and north of the Maine." These states are said to be Bavaria, Wirtemberg, &c.; and they are further described as having "formed a union among themselves, chiefly for military purposes." All this information should surprise Count von Bismarck. The new maps of Germany are also unsatisfactory, and should be withdrawn from an atlas which has many good features. We must say the same of the new maps of America. A place of so much importance as Denver, capital of Colorado, is not to be found in this Atlas.

"Westminsters" will hear with some painful interest of the close of a sad episode in the history of Westminster scholars. A very few years ago the captain of the school, a young gentleman named Harrison, of great attainments, accepted an invitation to the Oratory at Brompton, sent, it was said, by Mr. Faber. After tea, the impressionable "captain" was converted to the Roman Catholic faith and baptized; and was then sent back to Westminster, with the injunction to keep what had passed a secret from the masters there! Subsequently the Oratory obtained full possession of their convert, and Mr. Harrison, after ordination, officiated at the services with a grace and dignity that rendered him remarkable. Much family sorrow sprung out of the proceeding; but it is our office only to record, for the information of "Westminsters" generally, that their once highly endowed and highly esteemed captain died, last week, of consumption, at the Oratory, at the age of twenty-four. It is the close of a sad history, in which the public, as well as Westminster School, were deeply interested at the time of the so called "conversion."

Among the many new applications of electro-magnetism to the arts and manufactures, is that of making it instrumental in the smelting of iron. A fixed electro-magnet is placed opposite an opening in the side of the furnace containing the metal to be smelted, and a current of magnetism is directed into the molten metal. The effect on the iron is said to be very remarkable, rendering it extremely tough and hard. The process is carried on with great success at one of the most important iron-works in Sheffield.

The *Newspaper Press Directory* for 1867 states that there are 1,294 papers published at the present time in the United Kingdom. Of these 458 are Liberal, 249 Conservative, and 587 neutral. The large number of neutral papers in London is attributable to the fact that so many commercial, literary, scientific, professional, and trade organs are published in the metropolis which have nothing to do with politics.

It is understood that Mr. Maclise is to receive additional payment for his work in the Royal Gallery, Westminster, as proposed by the Report of the Parliamentary Committee. This is but a tardy act of acknowledgment for the extraordinary conscientiousness and thoroughly honourable and artistic conduct of the painter, who thus obtains as much money as Mr. Herbert received for a picture of about half the size and one-fourth the work. Having already examined the productions by both gentlemen which are thus equally paid for, it is needless to repeat our opinions of their artistic values. The arrangement in question cannot merit a warmer name than that of an acknowledgment—hardly that of an act of justice. Nevertheless, the concession is creditable to the present Government. We trust soon to learn that the artist is, with regard to the unfinished parts of his undertaking, like Mr. Herbert, to be paid for the sketches and

designs for the still unfilled panels in the Royal Gallery.

The members of the Burlington Fine Arts Club have got together a fine collection of drawings and etchings by Rembrandt; these are now visible by Members' ticket at the rooms of the Club in Piccadilly.

Several inquirers, who are more or less indignant with regard to the manner in which English Art has been represented and treated in Paris of late, assume that the Mr. John Leslie, who seems to have represented our countrymen at the awarding of medals, is a son of the late C. R. Leslie, R.A.; others appear to confound our "representative" with Mr. R. C. Leslie, whose capital 'Crusoe' visits the Spanish Wreck' was in the Academy Exhibition of 1862. Such surmises are incorrect; also, that the gentleman in question is the author of 'Willow, Willow,' now in the Royal Academy; this is Mr. G. D. Leslie. We have ascertained that the Mr. John Leslie to whom our correspondents refer is a gentleman of good family and agreeable manners, formerly an officer in the Guards, of late a fashionable portrait-painter, and the artist of 'Una Deserted,' or 'The Lion and Una,' as it was commonly called, at the Academy Exhibition of 1865, No. 362.

It is but fair, and an act of justice to the memory of the late Sir C. Barry, to point out that the complaints with regard to the insufficiency of accommodation in the Parliament Houses, which are particularly directed against the apartment occupied by the Commons, cannot for an instant implicate this architect. The size of every room in the building was carefully canvassed by the authorities of the time being. The architect's suggestions were in some cases rejected; in others carried out. Those authorities were representatives of Parliament in both Houses. To them were submitted all plans and other proposals: nothing except of detail was done without the knowledge and sanction of this committee; and even if this had not been the case, nothing contrary to their ideas could have been done, unless they neglected their duty as supervisors of the public expenditure and trustees for the Houses. As to the so-called 'Gothic' style in which the Houses were erected, no one will accuse the *Athenæum* of excessive admiration for a building the chief architectural defect of which is its insincerity, inasmuch as, while it is covered with costly decorations in a poor and almost debased Gothic style, it is not really a Gothic work at all, and might well be deprived of its skin-deep nick-nackeries—peeled, in fact, and be re-covered in the Palladian manner. Nevertheless, it is hardly needful for us to assert that the style of the exterior, such as it is, has nothing to do with the defects of the interior as they are. That the House of Commons failed in the first case as a place for hearing, and was half ruined by the remedy, was due to Barry's incompetence in acoustics, not to the style of the decorations with which it is incrustated, and which sin against good design, Gothic or other, in their profusion and eye-racking extravagance.

Prof. Pepper has added to the attractions of the Polytechnic by a lecture, accompanied with dioramic illustrations, on the French Exposition, which he has just returned from witnessing. Both lecture and illustrations are rich in information. Mr. Pepper recommends intending visitors to take the route to Paris by Neuhausen and Dieppe, stopping awhile at Rouen by the way. The building and some of its most remarkable objects are thrown on the disc, as well as its more inviting aspects and departments, making a series of most useful pictures. These are produced from photographs, taken on glass by the albumen process, and are wonderfully clear, distinct and accurate. In this way we have the Emperor's Pavilion, a group of statuary in the park, the English and French machinery departments, French works of Art, French glass, the Sèvres porcelain, the Italian statuary, the Belgian, Austrian and other Fine Art departments, the Turkish mosque in the park, and a variety of matters too numerous to mention. Mr. Pepper particularly recommends an inspection

of the great French copper trophy, a French soap-making machine, the monster Prussian guns, and the toy trophy. Visitors, he says, will do well to traverse the streets which cross the ovals, in preference to going round the ellipses in question; and he further recommends that more attention and time should be bestowed on the Park than on the collections in the building. The Professor is to be commended for his useful instructions and his admirable photographs.

We hear that an aquarium is being constructed at Berlin, on the best scientific and financial principles. It is to be on a larger scale than those of London, Paris and Hamburg. Dr. Alfred Brehm, the well-known author of 'Illustrated Animal Life' and 'Life of Birds,' &c., has been placed at the head of the undertaking. The idea was started just when the Luxemburg question seriously threatened the peace of the European states; but in spite of these unfavourable auspices, no less than 80,000 thalers were subscribed in the first week. An excellent architect has been engaged, and Dr. Brehm is actively corresponding in every quarter of the globe for the acquisition of rare inhabitants for the new aquatic temple.

The learned world of Wirtemberg is represented at the Paris Exhibition by a book which is not only a rarity, but which exists only in this one copy, the work of a diligent and clever young scholar, Dr. Euling, librarian at the University of Tübingen. It is a book in folio, called 'Golasta,' and containing the Ritual, baptismal songs and dirges of the Mandæans. According to the descriptive Catalogue, it is the first original Mandæan text which has been published. As no movable types of this language existed till now, the editor was obliged to autograph the whole work. The Mandæans, also called Sabians or disciples of St. John, form a sect which exists only in the small number of about five hundred men, at the Lower Euphrates and Tigris. They have their own religion, their own sacred books, their own language and writing characters. The Mandæan language is fast dying out, and understood perhaps only by the high priest of the sect, and by a Sabian scholar.

ROYAL ACADEMY OF ARTS.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admittance (from Eight till Seven o'clock), 1s.; Catalogue, 1s.  
JOHN PRESCOTT KNIGHT, R.A., Sec.

ROYAL ACADEMY OF ARTS.—The Evening Exhibition will commence on MONDAY NEXT, the 1st of July, and continue open every Evening.—Admittance (from Half-past Seven till Half-past Ten), Sixpence; Catalogue, Sixpence.  
JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-THIRD ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East (close to the National Gallery), from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.  
WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-THIRD ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 20, Pall Mall (nearly opposite Marlborough House), daily, from Nine till dusk.—Admittance, 1s.; Catalogue, 6d.  
JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Pall Mall.—THE GALLERY, with a Collection of PICTURES by ANCIENT MASTERS and Deceased BRITISH ARTISTS, is OPEN DAILY, from Ten to Six.—Admittance, 1s.; Catalogue, 6d. GEORGE NICOLL, Secretary.

FRENCH GALLERY, 120, Pall Mall.—THE FOURTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, IS NOW OPEN.—Admittance, 1s.; Catalogue, 6d.

HER MAJESTY'S PICTURE, the MARRIAGE OF H.R.H. THE PRINCE OF WALES, painted expressly for and by command of Her Majesty, by W. P. Frith, R.A., is, by special permission, NOW EXHIBITING at the Fine-Art Gallery, 11, Haymarket, daily, from Ten till Five.—Admittance, 1s.

THE INTERNATIONAL EXHIBITION OF WORKS OF ART, 25, Old Bond Street.—This Exhibition is NOW OPEN daily, from Ten till Six.—Admittance, 1s.

MR. MORRY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of John Philip, R.A.—Miles, R.A.—Clarkson Stanfield, R.A.—John Linnell—Peter Graham—Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Egg, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pekersill, R.A.—Lee, R.A.—Caldwell, R.A.—Saint A.R.A.—Erskine Nicol, A.R.A.—Le Jeune, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—H. O'Neil, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Dobson, R.A.—Cooper, R.A.—Gale—Marks—F. Hardy—Jidderdale—George Smith—Gérôme—H. W. B. Davis—Baxter—Burgess—Frère. Also Drawings by Hunt, Cox, Eirket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admittance on presentation of address card.

ROYAL POLYTECHNIC.—See the PARIS EXPOSITION for ONE SHILLING Professor Pepper's Lectures on the PALAIS DE L'EXPOSITION, daily, at Three and Eight, except Wednesday Evening. Amongst the other attractions are, the WONDERFUL LEONARD, the great Optical Surprise, called the EFFIGY OF THE DEAR DEFUNCT, and the Musical Entertainments of George Buckland, Esq.



## SCIENCE

## SOCIETIES.

ROYAL.—June 20.—General Sabine, President, in the chair.—Dr. W. Baird, Dr. A. C. L. G. Günther, Capt. R. W. Haig, D. Hanbury, J. Hulke, E. Hull, E. J. Lowe, Dr. B. W. Richardson, Dr. J. S. B. Sanderson, H. T. Stainton, and C. Tomlinson, were admitted into the Society.—The following papers were read:—‘Description of an Apparatus for the Verification of Sextants, designed and constructed by Mr. T. Cooke, and recently erected at the Kew Observatory,’ by Mr. B. Stewart.—‘Note on the Lunar Diurnal Variation of Magnetic Declination,’ by Mr. J. A. Brown.—‘On the Chemical Intensity of Total Daylight at Kew and Para, 1865-66-67,’ by Prof. Roscoe.—‘On some Elementary Principles in Animal Mechanics,’ by Rev. S. Haughton.—‘On the Physical Constitution of the Sun and Stars,’ by Mr. G. J. Stoney.—‘Researches on the Hydrocarbons of the Series  $C_nH_{2n+2}$ . No. III. Di-Isopropyl  $C_8H_{18}$ ,’ by Mr. C. Schorlemmer.—‘Researches into the Chemical Constitution of Narcotine, and of its Products of Decomposition, Part II.,’ by Messrs. A. Matthiessen and G. C. Foster.—‘On the Observations made with the Rigid Spectroscope by Capt. Mayne and Mr. Connor, second master H.M.S. Nassau, on a voyage to the Straits of Magellan,’ by Mr. J. P. Gassiot.—‘Observations on the Anatomy of the Thyroid Body in Man,’ by G. W. Callender.—‘On the Elimination of Nitrogen during Rest and Exercise on a Regulated Diet of Nitrogen,’ by Dr. E. A. Parkes.—‘An Account of the Observations on the Great Nebula in Orion made at Birr Castle with the 3-feet and 6-feet Telescopes, between 1848 and 1867,’ by Lord Oxmantown.—‘On a Self-Acting Apparatus for Multiplying and Maintaining Electric Charges, with Applications to illustrate the Voltaic Theory,’ by Sir W. Thomson.—‘On the Apparent Relation of the Nerves to the Muscular Tissues, in the Aquatic Larva of *Tipula crystallina* of De Geer,’ by Dr. Maddox.—‘On the Identity of the Body in the Atmosphere which decomposes Iodide of Potassium with Ozone,’ by Dr. T. Andrews.—‘On the Anatomy of *Balanogaster rostrata*,’ by Dr. A. Carte and Dr. A. Macalister.—‘Note on the Calculus of Chemical Operations,’ by Prof. Williamson.—‘Inferences and Suggestions in Cosmical and Geological Philosophy, Second Series,’ by Mr. E. W. Brayley.—‘On the Distribution in the Fibres of the Muscular Tunics of the Stomach in Man and other Mammalia,’ by Dr. Pettigrew.

GEOGRAPHICAL.—June 24.—Sir R. I. Murchison in the chair.—The list of newly-elected Fellows contained the following names: Messrs. C. J. Bayley, F. A. Goodenough, R. Plant, General Sir Moyle Sherer, and the Hon. R. G. Talbot.—‘On the Russian Harbours of Passietie, Nakhodka, Olga Bay, &c., on the eastern boundary of Manchouria,’ by the Rev. W. V. Lloyd, R.N.—Capt. Sherard Osborn drew attention to the efforts made by the Russian Government to form settlements on the borders of her vast territories, with a view to obtaining means of subsistence for her people in climates offering the slightest hope of success. He pointed out the difficulties such settlers had to contend with, and the expense such settlements were to the parent government.—‘On a Communication between India and China by a junction with the two rivers Burhampooter and the Yang-tse-Kiang, across an unexplored space of about 200 miles, lying to the north-east of Assam, by means of which the great resources of the Chinese empire could be more readily brought through India to Calcutta, and Chinese emigrants could be induced to settle in the Tea-gardens of Assam,’ by Sir Arthur Cotton.

GEOLOGICAL.—June 19.—W. W. Smyth, Esq., President, in the chair.—Mr. W. T. Lewis was elected a Fellow.—The following communications were read:—‘On Cyclocyathus, a New Genus of the Cyathophylloidea, with remarks on the Genus *Aulophyllum*,’ by Mr. P. M. Duncan.—‘On the Discovery of a New Pulmonate Mollusk (*Conulus*

*priscus*, P. P. Carpenter) in the Coal Formation of Nova Scotia,’ by Dr. J. W. Dawson.—‘On some Tracks of Pteraspis (?) in the Upper Ludlow Sandstone,’ by Mr. J. W. Salter.—‘On a New Lingulella from the Red Lower Cambrian Rocks of St. David’s,’ by Mr. J. W. Salter and Dr. H. Hicks.—‘Observations on certain Points in the Dentition of Fossil Bears, which appear to afford good Diagnostic Characters, and on the Relation of *Ursus priscus*, Goldf., to *U. ferax*,’ by Mr. G. Busk.—‘On the Geology of the Province of Canterbury, New Zealand,’ by Dr. J. Haast.—‘On the Chemical Geology of the Malvern Hills,’ by the Rev. J. H. Timins.—‘On the Relative Distribution of Fossils throughout the North Devon Series,’ by Mr. T. M. Hall.—‘On the Geology of the Princess Islands in the Sea of Marmora,’ by Mr. W. R. Swan.—‘On the Sulphur Springs of Northern Formosa,’ by Mr. C. Collingwood.—‘On the Geology of Benghazi, Barbary, with an Account of the Subsides in its Vicinity,’ by Mr. G. B. Stacey.—‘Report on the Existence of Large Coalfields in the Province of St. Catherine’s, Brazil,’ by Mr. E. Thornton.—‘On the Sources of the Materials composing the White Clays of the Lower Tertiaries,’ by Mr. G. Maw.—‘On the Post-Glacial Structure of the South-East of England,’ by Mr. S. V. Wood.

ASIATIC.—June 17.—The Right Hon. Lord Strangford, President, in the chair.—The Rev. E. Henville was elected a Resident, and Mr. Crust-nano Pandourung a Non-Resident Member.—Mr. J. Fergusson communicated the substance of a paper ‘On the Amravati Tope in Guntur.’ This Tope, which has only been as yet imperfectly explored, is situated on the river Kistnah, about sixty miles from its mouth, and its sculptured details are more extensive and more interesting than those of any other Buddhist monument in India, and of a higher class of Art than has yet been found anywhere else. By the aid of plans and drawings which the late Col. Mackenzie had caused to be made on the spot fifty years ago, and of about 160 fragments of the sculptures which were subsequently dug up and sent to the India Museum at Fife House, by order of Sir Walter Elliot, in 1866, Mr. Fergusson has been enabled to restore the original monument and assign the true place and use to at least nine-tenths of those 160 fragments. The building consists principally of two concentric circular inclosures, measuring respectively 195 and 165 feet in diameter, thus giving to the outer rail an extent of at least 700 feet, and to the inner rail one of 500 feet, the whole being most elaborately sculptured throughout, and presenting the most marvellous repertory of Buddhist legendary history to be found anywhere. Mr. Fergusson illustrated the detailed description which he gave of these sculptural decorations by exhibiting a large number of photographs of the principal groups. He then entered upon a discussion concerning the date to be assigned to the monument, and gave his reasons for fixing it at 319 A.D. Of the religious faith and the manners and customs of the inhabitants of Mahā Andhra at that period, the Amravati Tope affords a faithful representation; but the most interesting peculiarity of it is the blending of the emblems of Naga, or Serpent-worship, with those of Buddhism: and to this subject Mr. Fergusson drew, in conclusion, the attention of the Society by which this Tope is distinguished from all similar monuments in India.

SOCIETY OF ANTIQUARIES.—June 20.—Octavius Morgan, Esq. M.P. in the chair.—Mr. Lewin read a paper ‘On the Castra of the Saxonum Littus, including the recently-discovered Othona.’ He began by fixing the limits of the Roman rule in Britain, which he dated from A.D. 42, when A. Plautius arrived, to A.D. 409, when the Romans, according to Zozimus, the contemporary historian, were finally expelled, so that their domination lasted for just 367 years. He then endeavoured to determine when the Saxons (a name that comprised all the barbarous tribes of Germany) first became troublesome. He could find no trace of them in history before A.D. 286, when the Emperor Maximian appointed Carausius over the Roman fleet to hold the Saxons in check at sea. Carausius seduced

the fidelity of the fleet, and set himself up as Emperor in Britain, where he maintained himself for seven years, when he was slain. Mr. Lewin thought it probable that such of the castra as were built exclusively to repel foreign invasion (such as Othona), were erected by Carausius for the double purpose of defending himself against the Romans and also against the Saxons. The castra, according to this view, would be built about A.D. 289, and would continue in the hands of the Romans until A.D. 409, a period of 120 years. This was confirmed by the coins of Othona, which did not reach back beyond the reign of Gallienus. The first actual mention of the Saxonum Littus was in A.D. 368, in the time of Valentinian. He then commented on some of the principal castra, such as Regulium or Reculver, and Ritupis or Richborough, &c. Reculver presented some remarkable phenomena. On the north side the land had been washed away since the time of the Romans for a mile and three-quarters, while on the east side the estuary between the mainland and the Isle of Thanet had been filled up. Solinus, 1,800 years ago, had described the estuary as a narrow channel, and this testimony showed the absurdity of the tradition that the Goodwin Sands had in the time of the Saxons been part of the mainland. The rate at which the estuary had been filled up appeared from the oyster-beds of Richborough, which were now five feet beneath the surface, showing a rate of increase of soil of one-eighth of an inch per annum. Anderida, another of the castra, was so called from the forest of that name, which, again, was derived from the Celtic An-deru-du, or “the black forest.” Dover, another of the castra was in Latin Dubæ or rather Durbæ, and took its name from the river Dour (Celtic, *dwr*, or water), on which it stands. Othona itself had been brought to light accidentally during the operations of the Essex Drainage Company. The southern wall, the most perfect, was the first discovered, and Mr. Oxley Parker—the proprietor of Othona, to whom a high compliment was paid for his zeal in the cause—had since, at his own expense, traced out the whole line of the walls, and had cut trenches across the area, so as thoroughly to exhaust the subject. A plan of the castrum was exhibited, from which it appeared that the Porta Prætoria was on the west. The whole of the eastern wall had been washed away with some parts of the northern and southern. The site of Othona was at St. Peter’s Head, the low tongue of land running out eastward on the south side of the mouth of the Blackwater, sixteen miles from Maldon, and one from Bradwell. The castrum was called *Othona* in the Notitia; but Bede calls it *Ithanæster*, and the more correct form, therefore, was Ithona, a contraction of Ithumania, the name of the Blackwater in Ptolemy. Ithumania itself was nothing more than a compound of the old British words for “The Black-water,” viz. I-du-aman. The castrum had been occupied by the band of the Fortenses, and their mode of life was shown by the relics which had been dug up. Beef, pork, goats’ flesh, venison, &c. were their diet, as was manifested by the numerous horns of cattle and goats, and the tusks of wild boars and the antlers of stags; and it was remarkable that the cattle were mostly of the Chillingham breed, the species of ox supposed to have run wild in the ancient forests of Britain. On the conversion of the East Saxons, or Essex, to Christianity, A.D. 653, Bishop Cedd, the missionary who converted them, erected the first place of worship in Essex, in the Porta Prætoria of the castrum. The coins of the chapel were the jamba of the Porta Prætoriana, and the walls were constructed of the stones and tiles taken from the ramparts of the castrum. The form of the chapel had been accurately traced by Mr. O. Parker, and it was found to consist of a nave, which is still extant, and of an apse at the eastern end and a porch at the western end; and on the north, towards the apse, was a small sacristy. The present appearance of this curious specimen of Saxon architecture was accurately represented in a water-colour drawing from the hand of the Rev. J. M. Milligan, rector of Cricksea, a neighbouring parish, who offered some remarks upon the character of the building. In A.D. 1442, the chapel had been burnt, and the walls only left standing, which, in the reigns of



Elizabeth and the Stuarts, had been converted into a lighthouse. At present, the castrum of the Fortenses and the cathedral of Bishop Cedd was used as a barn for the store of agricultural produce.

**ROYAL SOCIETY OF LITERATURE.**—June 12.—J. Hogg, Esq., V.P., in the chair.—Dr. C. M. Ingleby read a paper 'On the Unpublished MSS. of Samuel Taylor Coleridge,' in which he gave an account of the various documents in the handwriting of the poet, or of his amanuensis, which, there was good reason to suppose, were still extant in the private collections of either his relatives or executors. Dr. Ingleby pointed out the interest likely to attach to the publication of some of these papers, showing, as this would, how much Coleridge had projected and promised, and how much he really performed. He warned his hearers, however, that too much must not be anticipated from any such publication; adding that, for various reasons, it was not probable that any of these documents would be allowed to see the light of day for some years to come. Dr. Ingleby described at length the general character of the poet's life, and showed to how great an extent it was one of schemes elaborated and abandoned; of projects suggested and never realized; and of resolutions made and never fulfilled. This vacillating character Dr. Ingleby ascribed rather to physical infirmity than to moral perversity.

**NUMISMATIC.**—June 20.—*Anniversary Meeting.*—W. S. W. Vaux, Esq., President, in the chair.—The Report of the Council was read and adopted, and the meeting afterwards proceeded to ballot for the officers of the ensuing year, when the following gentlemen were elected:—President, W. S. W. Vaux, Esq.; Vice-Presidents, J. B. Berne, Esq., and the Earl of Enniskillen; Treasurer, Dr. W. Freudenthal; Secretaries, J. Evans, Esq., and F. W. Madden, Esq.; Foreign Secretary, J. Y. Akerman, Esq.; Librarian, S. F. Corkran, Esq.; Members of the Council, Rev. Prof. C. Babington, Dr. S. Birch, J. Davidson, B. V. Head, W. S. Jones, J. F. Neck, Rev. A. Pownall, J. S. Smallfield, R. Whitbourn, and J. Williams.

**STATISTICAL.**—June 18.—Col. W. H. Sykes, M.P., in the chair.—The following gentlemen were elected Fellows:—Herr Ernest von Pleuer, Messrs. E. R. Kelly, W. H. Smith, and J. Martin.—A paper was read by Mr. W. J. Bovill, 'On the Statistics of Civil Procedure in English Courts of Law.'

**CHEMICAL.**—June 6.—Dr. A. W. Williamson, V.P., in the chair.—Sir B. Brodie delivered a lecture 'On the Mode of Representation afforded by the Chemical Calculus as contrasted with the Atomic Theory.'

June 20.—Dr. W. De La Rue, President, in the chair.—Mr. J. C. Brough was formally admitted a Fellow, and the name of Mr. C. M. Tidy was read for the first time.—Mr. W. H. Perkin gave an account of 'Some new Derivatives of the Hydride of Salicylic.'—Dr. J. H. Gladstone offered some further remarks 'On Pyrophosphoric Acid.'—A joint communication, entitled 'Water Analysis: Determination of the Nitrogenous Organic Matter,' by Messrs. J. A. Wanklyn, E. T. Chapman and M. H. Smith, was read, and formed the subject of discussion.—The next paper was by Dr. T. L. Phipson, and entitled 'Analysis of a Biliary Concretion; and on a new Method of Preparing Bili-verdine.' The accuracy of the author's conclusions was contested by Dr. Thudichum.—Dr. J. Stenhouse presented a paper descriptive of 'The Action of Chloride of Iodine on Picric Acid,' and a short notice of 'Julius's Chloride of Carbon, C<sub>6</sub>Cl<sub>6</sub>,' by Mr. H. Bassett, brought to a termination the proceedings of the Session.

#### MEETINGS FOR THE ENSUING WEEK.

- Mos. Royal Institution, 2.—General Monthly Meeting.
- Asiatic, 3.—Embassy from Morocco to Spain, 1860-1.
- Hon. H. Stanley.
- Entomological, 7.

## PINE ARTS

### IRISH ILLUMINATION ON VELLUM.

Paris, June, 1867.

IN the silent hours which holy men spent in monastic cells—in the intervals of prayer—were wrought, patiently as though a human life stretched through ages, those works of infinite beauty which are in the rich museums of Europe. There was a hermitage so still and peaceful, John Lyly tells us, that a mouse was sleeping in a cat's ear. In such quiet—while the world without was robbing and slaying, and the great were ignorant, and only the godly were scholars—were the wonders of illumination elaborated. Humble-minded men gave their lives to the worthy enshrinement of some noble truth—to holy writ—to song and poetry. The Italians, the Spaniards, the monks of Flanders, lived laborious days, pent within walls, and died and were buried under the shadow of those walls, content that, according to their dim religious light, duty had been done—that prayer and holy labour had engrossed their days from the rising to the setting of the sun. They laid volumes of beauty up silently, and passed, unknown, nor seeking to be known of men, to their graves. The treasures they bequeathed to posterity, and which are the pride of Milan and Vienna, of Madrid and Seville, of the Vatican and of our own national museums, are turned over in reverent wonder to this day. What cunning, what patience, what skill in unskilful days, what clear and deep colour got in the infancy of chemistry, what harmony and grace and tender conscience, are here! Every stroke of the patient pencil is a labour of devout love done passionately by the silent artist. His prayer dies upon his lip as he lifts his rude tool; and as he puts his brush aside he bends his knee. He is rescuing what is worth bearing forward to posterity out of the darkness of his time.

The monks of Ireland excelled in the art of illuminating. Students flocked to the Irish colleges, and, travelling homewards afterwards, bore to various corners of Europe the treasures of this ancient Celtic art, which hold a high place in foreign collections. But the art faded out of its home. The monks were driven from their pious labours; not did the dawn of a later civilization in the land rekindle the ancient art, cunning and genius of the Celt. Of late years a few accomplished men, fired by the beauties of the labours left by monkish hands, have essayed illumination, and have reproduced, for the education of Art-students, the lessons that lie thick in the glowing volumes, wrought centuries ago, far away from schools and concours and exhibitions, and uninfluenced by the gold of patrons. Ten years ago, Messrs. Marcus Ward & Co., of the Ulster Works, Belfast, determined to essay a revival of the ancient Celtic art of illumination. To this end they have educated a formidable body of Art-workmen in the spirit and knowledge of the old Art; and, as they explain, have endeavoured to adapt it "to the tastes and wants of a utilitarian age." The volumes which they have sent to the Paris Exhibition are the notable results of their enthusiastic labour. They are extraordinary samples of skill and variety in design. The colours are brilliant; the binding is as sumptuous as the pages it holds together. But these are not all the points of praise Messrs. Marcus Ward deserve to have directed to them. It was necessary to invent subjects for illumination. They could not create a body of Celtic illuminators in the nineteenth century without, at the same time, creating a market for the richest and costliest illuminated books. In quest of a market, it occurred to them that they might tempt the framers of addresses, the promoters of testimonials, the lovers of long pedigrees and brilliantly blazoned arms, to their ateliers, and so give employment to a band of Celtic Art-workmen. Their exhibit on the Champ de Mars is a noble proof of their sagacity. The illuminated volumes which they present for inspection are the property of the Prince of Wales and fortunate noblemen and noble gentlemen. The gold and coloured borders, the charmingly painted scenes, the emblazoned arms, compose pages of beauty that may compare with the ancient art of which they are presented as the revival. There is

this strong recommendation in favour of these noble volumes of intelligent and learned patience—that they are wholly and purely Irish. In these days, when a gloom overspreads the Sister Isle, it is a right joyous sight to find in a corner of the Exhibition, a case packed with solid volumes of illuminated vellum, so rich in Art-worth that it bids fair to take the place of massive silver and gold, as offerings to the great and good. Take the magnificent illuminated history of St. Patrick, presented to Sir Benjamin Guinness by the citizens of Dublin in grateful acknowledgment of his munificence in restoring St. Patrick's Cathedral, Dublin. It is the noblest, the most appropriate, form such an acknowledgment could take, as the Dean and Chapter thought when they followed the examples of the citizens. The eight illuminated volumes presented to the Earl of Hillsborough on his coming of age, albeit presenting little interest of subject, are worthy of remark as evidence of the rich variety of treatment Messrs. Marcus Ward and their Art-workmen can command. Such manufacturers as these are the truest friends of Ireland; and the Ulster Works deserve to prosper.

B. J.

### FINE-ART GOSSIP.

THE result of the elections to the vacant R.A. ships has been favourable to Messrs. Thomas Sydney Cooper and Philip Calderon, who, on Saturday evening last, were promoted from the Associate grade. Mr. H. O'Neil stood second on the election of the first named gentleman, also when Mr. Calderon was chosen. Mr. Cooper was appointed A.R.A. in 1845, Student in 1824. Mr. Calderon became A.R.A. in 1865. The remaining Associates were elected in the following order:—Mr. Frost in 1846, Mr. Thorburn in 1848, Messrs. O'Neil, Dobson and Sant in 1860, Mr. Le Jeune in 1861, Messrs. Leighton and Stephens in 1864; Messrs. Wells, Nicol, Pettie, Yeames and Street were chosen in one group; Mr. Durham followed singly; Messrs. Armitage and Watts were last added to the list.

The Evening Exhibition of the Royal Academy will take place on and after the 1st of July, Monday next.

A picture by Mr. Bierstadt is to be seen at Mr. McLean's Gallery, Haymarket. 'A Storm in the Rocky Mountains' is painted with considerable power of the scenic kind, and differs from most scenes in being chilly and blackish in colour. The drawing of rock and cloud forms is good, the atmospheric gradations are well expressed, the lighting is capitally managed. The subject is a gathering of clouds over high mountains, whose loftiest and most remote peaks appear between some of the aerial masses. The scene is a hollow, with a lake, into which streams are pouring at many points, and in diverse ways; one, falling in the "horse-tail" fashion from a cliff, and streaming in a wavering line as the wind makes it, is to the left; another, on the right, slides down in a cascade upon the terraced mountain side; a third leaps to the lake in a succession of cataracts. The management of light as it falls upon the lake, hill-sides, and among the clouds, either directly or by reflexion, shows that Mr. Bierstadt has carefully studied the laws of optics, and can express his meaning with tact and skill. Proprietors of "show-pictures" know best on the matter; but we confess a fear that there are now too many such before the public.

Messrs. Christie, Manson & Woods sold on the 15th inst. the following drawings and pictures, the property of A. H. Campbell, Esq., M.P.: Drawings—J. D. Harding, A Ruined Castle, 63l. (Vokins).—Mr. J. W. Whittaker, View over Llyn Ogwen, 76l. (Ames).—Mr. T. M. Richardson, Pass of St. Gothard, 54l. (Bourne).—S. Prout, Street Scene in Rouen, 162l. (Vokins).—D. Roberts, Salamanca, 110l. (Agnew); A View in Spain, 69l. (same).—D. Cox, Tending the Flock, 65l. (Ames); Bolsover Castle, 73l. (same); Llanellytyd, 63l. (Agnew).—G. Barrett, A Classical Lake Scene, 97l. (same).—G. Cattermole, Grace before Meat, 82l. (same).—Mr. C. Haag, The Temple of La Fortuna Capitolina, 262l. (Ames).—Mr. Linnell, A River Scene, 102l. (Agnew).—Mr. T. S. Cooper,

A Group of three Sheep near a River, 89L (Worrall); A Group of Cows near a Stream, 96L (Vokins); A Winter Scene, with Sheep, 73L (H. L. Jones);—De Wint, Black Combe, 194L (Agnew);—Mr. J. Gilbert, The Picture Gallery, Knoke, 189L (Ames); An English Merry-making, 204L (Agnew);—Mr. C. Werner, Entrance to the Mosque at Jerusalem, 56L (same);—Mr. B. Foster, Fetching the Cows Home, 113L (Ames); A River Scene, 69L (Agnew); Under the Beech Trees, 152L (Adams); A View in Hampshire, 147L (Agnew); A Bridge over a Brook, 158L (Davidson); Hastings Beach, 414L (Adams);—W. Hunt, A Fisher Boy, 78L (Bourne); A Boy with a Candle, 96L (Philpot); A Girl with a Pitcher, 58L (Vokins);—Mr. L. Haghe, A Priest preaching to Roman Peasants, 136L (Agnew); An Émeute, Louvain, 315L (same); Arnold of Brescia defending his opinions in a Consistory at Rome, 257L (Ames);—Mr. E. Duncan, Boats in a Breeze on the Scheldt, 162L (same); Disembarking Sheep, 249L (same); Hastings, 63L (Agnew);—Mr. H. B. Willis, A Highland Dove, 81L (Ames); A Scotch Lake Scene, 106L (Tooth);—Mr. J. B. Pyne, Coblentz, 99L (Agnew);—Mr. F. Taylor, An Incident in the Hunting Field, 91L (Vokins); "Don't wake Baby," 189L (Agnew); Sheep-shearing, 357L (same); A Scotch Peasant Girl and a Child, 199L (Rippe);—C. Fielding, A Coast Scene, 84L (Worrall); View off the Isle of Arran, 330L (Agnew); Aldon Hall, 51L (Bourne);—Mr. F. W. Topham, Spanish Figures at a Well, 173L (same); Devotion, 52L (same); An Irish Peasant Girl, 67L (Vokins); The Passing Train, 345L (Fuller);—Mr. E. Corbould, Christ and the Woman of Samaria, 52L (Tooth);—Mr. J. F. Lewis, A Street Scene in Cairo, 162L (Ames);—A. Scheffer, Leonora, 136L (Rothschild);—Stanfield, Boats and Figures on Lake Como, 58L (Vokins);—Mlle. R. Bonheur, Denizens of the Highlands, 630L (Agnew);—Mr. F. Goodall, F. Ballarini reciting 'Tasso,' 365L (same);—Mr. L. Gallati, The Wandering Minstrels, 273L (Ames);—Turner, The Mouth of the Seine, 113L (Agnew); Fowey Harbour, 155L (Ames). Pictures—Stanfield, The Mouth of the Thames, 105L (Gambart);—Mr. T. Creswick, A Welsh River-Scene, 109L (Mendoza);—Mr. J. Holland, St. Mark's Place, Venice, 107L (Colls);—Mr. Ansdell, Cattle on Lytham Sandhills, 357L (Agnew);—M. E. Frère, Children playing with a Boat on the Sea-shore, 241L (same);—Mr. F. Goodall, Sultan Hassan's School at Cairo, 304L (Agnew);—Nasmyth, an open Landscape, 163L (same);—Mr. P. F. Poole, Greek Exiles, 367L (Ames);—Mr. J. C. Hook, The Sailor's Wedding, 609L (same);—J. D. Harding, The Lake of Thun, 105L (Bourne);—Mr. Ansdell, Dogs and dead Game, 304L (Worrall);—Mücke, *Die heilige Katherina*, 241L.

The same auctioneers sold, on the 22nd inst., the following pictures, the property of J. Swainson, Esq., of Liverpool, and others: M. C. H. Poingdestre, In the Campagna, 152L (Rippe);—M. E. Frère, Peasant Children in a Landscape, 141L (Williams);—W. Müller, In the Pyrenees, 178L (Grindlay);—Mr. W. B. Leader, Close of Summer, 252L (Tomlinson);—Mr. Linnell, Harvest in Surrey, 231L (Graves);—M. A. Bonheur, The Combat, 330L (Smith);—Mr. Dobson, Peasant Children, 173L (Tomlinson);—Mr. J. F. Herring, Interior of a Stable, 288L (Potts);—Mr. T. Faed, Dawn to Sunset, 1785L (Isaac);—Bronzino, The Holy Family, 194L (Smith);—Mr. T. S. Cooper, Bull, Cow, &c. 436L (Evans);—Mr. W. Linnell, Near Rome, 241L (Grindlay);—Mr. T. S. Cooper, "South," 346L (same);—Mr. R. Ansdell, "Rescued," 383L (Agnew);—Mr. Macise, The Lovers, 246L (Grindlay);—Mr. F. Goodall, A Welsh Landscape, 105L (same);—Mr. Dobson, The Children of Judah learning the Use of the Bow, 162L (Gambart);—Mr. E. Nicol, Pat among the Old Masters, 215L (Mounsey);—Mlle. R. Bonheur, Sheep in a Landscape, 683L (Roberts);—Constable, A Landscape, 215L (Grindlay); A River Scene, 183L (Colnaghi);—Mr. J. D. Wingfield, A Screen, with copies of Portraits by Lely, 183L (Williams);—Mr. Frith, "Measuring Heights," sketch, 278L (Smith); A Lady Sketching, 113L (Lumley);—Mr. Linnell, Landscape, with Woodcutters, 346L (South); The

Woodcutter's Return, 346L (Ambrose); A Landscape, with Woodcutters returning and Children, 393L (South);—D. Roberts, St. Mark's Quay, Venice, 472L (Grindlay);—Messrs. F. R. Lee and T. S. Cooper, A Woody River-Scene, with Cows, 215L (Agnew); A Mountain-Scene, with Sheep, 162L (Grindlay);—Mr. T. S. Cooper, A Landscape, 100L (same); A Sunny Landscape, 170L (Graves); View near the Coast, Sheep, 157L (Bateson); The Evening Drink, 189L (Agnew);—Mr. G. Cole, Harvest Time, 231L (Goss);—Nasmyth, View on the Tunbridge Road, 194L (Price); A Wooded Landscape, 159L (Grindlay); A Landscape, with figures, 157L (Andrew);—Stanfield, Tronsberg, 215L (Massey);—Old Crome, View of Cromer, 1,071L (Price);—Eastlake, Portrait of Napoleon the First, the picture painted on board the Bellephophon at Plymouth, 236L (Spicer);—Gainsborough, Portrait of M. Vestris, dancer, 42L (Cox);—Sir E. Landseer, The Tired Keeper, 231L (Gambart).

# MUSIC AND THE DRAMA

MUSICAL UNION.—GRAND MATINÉE, St. James's Hall, TUESDAY, July 2, at Three o'clock.—Septet, Beethoven: Septet, Hummel; Quartet (fragments). B flat, Op. 130. Beethoven: Solo, Viouxtemps; Solos, Rubinstein. Vocalist, M. Jules Lefort. Accompanied, Goss.—Tickets, Half-a-guinea each, to be had of Lamborn & Cook and Olivier, Bond Street; Schott & Co., Ever & Co. Regent Street; Austin, at the Hall; and Ashdown & Parry, 19, Hanover Square. Visitors can pay at the entrance, Regent Street, on giving their Names. No free admissions admitted. Press excepted and Artists who have played at the Musical Union. J. ELLA, Director.

VIUXTEMPS, ANTOINE RUBINSTEIN, JACQUARD, and the principals of Costa's Band, at the Musical Union's Last MATINÉE, TUESDAY NEXT (see Programme). Doors open at Half-past Two; Concert to end before Half-past Five.

MR. SIMS REEVES'S NATIONAL BALLAD CONCERT, MONDAY Evening, July 1, Exeter Hall, Eight o'clock. Selections will be given from Standard Operas—'Artaxerxes,' 'Beggars,' 'Opera,' 'The Farmer's Wife,' 'Nourjahad,' 'Rival Beauties,' 'Mountain Sylph,' &c.—Miss Louisa Fyne, Miss Edith Wynne, Miss Anna Jewell, Miss Lucy Franklin, Madame Patey-Whitlock; Mr. Sims Reeves, Mr. W. H. Cummings, Mr. Patey, Mr. Weiss, Pianoforte, Mr. Lindsay Sloper; Harp, Mr. John Thomas, Conductors, Messrs. Beuchet, Lindsay Sloper, and E. Land.—Stalls, 5s.; Area, 3s.; West Gallery, 2s.; Admission, 1s.; Cook, Addison & Co., 63, New Bond Street; Addison & Co., 210, Regent Street; Keith Frowse & Co., 48, Chancery Lane; Mr. Austin, Ticket Office, 28, Piccadilly; and at No. 6, Exeter Hall.

MIDLE. MARIOT DE BEAUVOISIN'S CONCERT, St. George's Hall, Langham Place, Regent Street, NEXT WEDNESDAY EVENING, July 3, commencing at Eight o'clock precisely.—40, Carlton Hill, St. John's Wood.

HER MAJESTY'S THEATRE.—No better opening of a brief account of 'La Forza del Destino' occurs to us than reference to the sketch of Signor Verdi's characteristics as a composer, offered only a few days ago when 'Don Carlo' was produced. 'La Forza' does not rise to the level of that opera. Written for St. Petersburg, and strongly cast, it has been successful nowhere,—a fact which will hardly surprise any one who examines the story and the music.

The former, taken from a Spanish novel, is of the highest extravagance, containing an attempted abduction,—scenes with monks, soldiers, gipsies,—an accidental murder,—and three deaths by duel, vengeance and suicide, which close the story in the midst of a thunderstorm. To disentangle all the twistings and windings of such a tale, not too easy to follow, would serve no good purpose.

As has been said, in ghastly, fierce and strained combinations like this, Signor Verdi revels, but sometimes without even such inspiration as animates his better music. In 'La Forza' all is violence and elaboration. Hardly a trait of pure individual melody is to be found from the first to the last; but in place of it, either reproductions of the most faded form of commonplace Italian *cabaletta*, or passages with some interval affectedly omitted (for the disappointment of the ear), which have not the excuse of French Opera mannerism, since that belongs to the style of the country. Halévy would have been untrue to his birthplace had he not been mannered. Signor Verdi is untrue to Busseto, his Italian home, because he is so. There is considerable ingenuity in some of the accompaniments, which, after all, are merely (in opera) subsidiary concealments of the meagreness of the melody. Those to *Don Alvaro's* great air, pp. 250, are violent, lurid, with a certain originality in them which reminds us of Weber's *spread pianoforte* phrases. But that the matter so elaborately dressed was not worth cooking, we are

satisfied, and even in this branch of his labour Signor Verdi is as often audacious and experimental as successful. The best number in the opera,—indeed, one of the best pieces which Signor Verdi has ever written,—is the Quintett with double chorus, No. 9, Act 2. There is a certain dry humour in the music given to *Fra Melitone*, which, by the way, is exceedingly well wrought out by M. Gassier. The *Tarantella*, No. 25, is spirited; we could not easily name anything more commonplace than the gipsy's *rataplan* song and chorus. One or two other concerted pieces, in the writer's peculiar style, should be mentioned, but none equal those in 'Nabucco,' 'Ernani' and 'Il Trovatore.' There is no want of earnestness in him; but blundering in the dark and walking forward in the bright light of day, imply different conditions of culture and progress.

We may return to these Verdi operas again, since "be they white, or be they black" (as the nursery rhyme hath it), they are the works of one of the few living men who have the ear of Europe, and, as such, claim deliberate consideration. But return does not imply becoming inured to defects and extravagances belonging to a time of false taste and decay. The performance at Her Majesty's Theatre is, in many respects, as good as could possibly be obtained for a work so violent and so complicated. Mlle. Tietjens and Signor Mongini were cut out by Nature to sing Signor Verdi's music, and did their best. Madame Trebelli-Bettini gave the voluminous music of *Preziosilla*, the gipsy, very well,—as she always does; but the part is written inconsiderately high in more than one passage. Of M. Gassier's excellent performance we have spoken. Mr. Tom Hahler and Herr Rokitsky were out of tune. Due care had been taken to prepare the opera, and the public received it well. Whether the success is to last or not remains to be seen.

ADELPHI.—A new farce by Mr. J. M. Morton, entitled 'A Slice of Luck,' produced here last week, is derived from a French source, and is rather slight both in subject and structure; but it gives opportunity to Mr. J. Clarke for representing a nervous, middle-aged gentleman, named *Trip-tolennus Twitler*. This individual, so constituted, having become the lucky holder of a lottery prize, is fearful of a female cousin, whom he has invited to his house; but the situation is far from a strong one, and the author has sought to supply its defects by the elaboration of the dialogue. The characters are eccentric enough, and the little drama performs the humble office of playing the audience out after the performance of 'Dora.'

ST. JAMES'S.—On Monday, the performance of French plays, under the direction of M. Raphael Félix, brother of the late Mlle. Rachel, commenced. The pieces selected were 'Les Ressources de Jonathan,' 'Le Serment d'Horace,' and 'Monsieur et Madame Rigolo.' The resumption of these representations by Mr. Mitchell is an exceedingly welcome renewal of an annual custom, the suspension of which has been long a subject of regret to the better class of playgoers. We hail in particular the return of Mlle. Deschamps and M. Ravel. This gentleman played in all three pieces. Whether as the cunning servant who contrives so adroitly to serve two masters, or the idle loungeur who is only too glad to find an object of pursuit, or as the bustling Bernouillet, M. Ravel displays a fund of humour and an abundance of fun which throw the lovers of the grotesque into almost ecstasies of delight. We must not, however, omit to notice M. Molina, who, as the inscible guardian, much aided the general effect of the last piece. The house was exceedingly well and fashionably attended. The Prince of Wales was present, as were also Prince Teck, the French ambassador, the Duc d'Aumale and the Comte de Paris. With this patronage on the first night, the speculation looks promising.

## MUSICAL AND DRAMATIC GOSSIP.

THE following (Signor Rossini's title to the Hymn he is giving to the coming ceremony of Monday next) is worth printing textually, as one



of the curiosities of the French Exhibition: "A Napoléon III. et à son Vaillant Peuple.—Hymne avec Accompagnement à Grand Orchestre et Musique Militaire, pour baryton (solo), un Pontife, Chœur de Grands Prêtres, Chœur de Vivandières, de Soldats et de Peuple, à la fin Danse, Cloches, Tambour et Canons—Excusez du peu!! G. Rossini. 1867.—Paroles d'E. Pacini."

Passy.

There has been a fine performance of 'La Favorita' at the *Royal Italian Opera*, in which Signor Baggiolo, a new comer of great value, has distinguished himself as personating the Grand Inquisitor.—Mdlle. Nilsson is securely established in London, having already sung the three parts, and never were three parts more different, of *La Traviata*, of *Margaret*, and of *Marta* in M. von Flotow's opera.

We have not now to appraise M. Rubinstein as a composer, nor to remark that his falling by a hair's-breadth short of the highest excellence is rather to be felt than explained—save by the extreme rapidity with which he pours out works of the most ambitious quality, and on the largest scale. Those who follow the musical reports in the *Athenæum* may recollect that when his fourth Concerto (Op. 70), to be played by him at Monday's Philharmonic Concert, was brought to England, an account of it was given (*Athen.* 1859), and its splendid effects and inequalities were pointed out. The earlier Duett Sonata, with violin (Op. 19), given at Mr. Ella's seventh meeting of the *Musical Union*, has been long known to us as an excellent and characteristic work, more vigorous and better sustained than many from the same hand. The themes are all good; that of the *Adagio*, in particular, is rich and stately, to pair off with Mendelssohn's exquisite theme of the *Notturmo* in the 'Midsummer Night's Dream' music. All the movements are thoroughly well wrought up. In brief, this is noble music, such as too few descend, or can rise, to compose at the time present. For our credit's sake, we are glad that one of the greatest European musicians before the public has been much better appreciated this year than on the occasion of his last visit.

The singers at the *Crystal Palace Opera* concert of Saturday last were furnished from Her Majesty's Theatre. As usual on these occasions, there was no novelty.—Mr. Benedict's Concert was given, with the usual grandeur of scale, on Monday. The programme included his last and most successful work, 'St. Cecilia,' and some thirty (!) miscellaneous pieces besides, some of which were as substantial as his own Pianoforte Concerto, the triple Concerto of Sebastian Bach, and the Septet from 'Tannhäuser.' The list of players and singers was in proportion to the number of pieces performed.

Mendelssohn's 'Lauda Sion' was performed at St. George's Catholic Church, in Southwark, on Sunday last, a festival day.

It is time that we should be reading the programme of the Birmingham Festival. The directors are possibly waiting till they have fairly in hand the works which have been promised them. The scoring of Signor Rossini's Mass was, we are told, not completed some weeks ago. It is said that Dr. Bennett's sacred work is based on the episode of the Woman of Samaria.

The following is condensed from a communication to the *Orchestra*. After the opinions we have again and again expressed on the Tonic Sol-Fa Method we are bound in honour and manliness to give currency to evidence in its favour:—"The Society of Arts has just published the list of pupils who have gained prizes and certificates in its recent examination throughout the country. The examination in music requires a knowledge in the established notation, of harmony, and the use of figured basses. The written answers to the questions on harmony are sealed up by the local committees and sent to Mr. Hullah, who, knowing only the numbers on the papers, is the examiner for the whole kingdom. Under these circumstances it is remarkable that out of the fifty-two who obtained certificates, at least twenty-eight have, as we are informed, obtained their knowledge of music, harmony, and the established notation from the Tonic Sol-Fa method. In addition to the three classes of certifi-

cates, two prizes of 5*l.* and 3*l.* respectively are given for the greatest excellence, and both of these are taken this year by pupils of the Tonic Sol-Fa method. The largest number sent up to this examination by any single institution was sent from Mr. Curwen's music class, at Anderson's University, Glasgow, and not one of them failed to obtain a certificate. These results are the more significant because Mr. Hullah, in his Cantor Lectures, before the Society of Arts, recently attacked all new notations, and mentioned as a crowning argument that 'no scheme for the reformation of musicography has ever been proposed by any person of acknowledged musical science or skill.' The circumstance just adverted to, it will be owned, is sufficiently whimsical.

A concert, exclusively devoted to the music of Mr. Henry Smart, was, the other day, given at Leeds,—it appears, successfully.

Mr. J. Russell, it is said, intends to give a pantomime at the Royal Italian Opera, during the winter, preceded by one of the inexhaustible M. Offenbach's opérettes.

Mr. Charles Fowler's Concert was, in some sort, a curiosity; its programme having included a Sonata for voice and piano.

We read of the two new Italian operas recently given with success, 'Le Barnaba,' by Signor Creonti, at Turin; and 'La Vendetta Slava,' by Signor Platania, at the Argentina Theatre, at Rome.

A new opera, 'Faustina Hasse,' by Herr Louis Schubert, is to be given at Leipzig during the coming season. It will prove an ordeal for the prima donna if she aspire to present the opera rival of Cuzzoni on the stage.

"The Coronation Mass of the Abbé Liszt performed at Buda the other day," says the *Gazette Musicale*, "produced a great effect; is written in a style differing from that of the *Gran Mass*..... In it the orchestra plays the most important part. A singularity is to be noticed in the 'Credo' sung in plain song as at the Church of the Dominicans at Rome, and simply accompanied by the organ, which follows the voices almost constantly without harmony." What foppery next?

Madame Vandenhuevel Duprez seems to have reconsidered her determination of retiring from the stage, as she has accepted an engagement at the Théâtre Lyrique to sing in the evergreen 'Faust,' Madame Miolan Carvalho having resigned the part of *Margaret*, being fully occupied by her appearances as *Juliet*.—Last night 'Athalie' was to be produced at the Odéon with Mdlle. Agar and M. Beauvallet in the principal characters, and with Mendelssohn's choruses.

Madame Ristori, it is now said, will return to America in the autumn, taking with her a new play, on the story of Marie Antoinette, which will make its first appearance there.

The revival of 'Hernani' at the Théâtre Français is said to have been thoroughly successful.

It is rumoured that the Holborn Theatre will shortly close. Meanwhile, however, the playbill will remain unaltered, and Mr. Tom Taylor's drama, 'The Antipodes,' with the farce of 'The Clockmaker's Hat,' continues to be performed.—The Prince of Wales's, also, will shortly terminate the season—in, it is said, two weeks, in order to enable the company to fulfil their provincial engagements. Meanwhile, the comedy of 'Caste' retains its popularity, which has been such that a sixth row has been added to the stalls.—The version of 'East Lynne,' by Mr. John Oxenford, is announced for revival at the Surrey, when Miss Heath will represent the character of *Lady Isabel Carlyle*, and her husband, Mr. W. H. Barrett, that of *Archibald Carlyle*, being his first appearance in London.

The Alhambra has put forth a sign of the desire of the management to improve its opportunities, and to treat its patrons with rather an ambitious order of entertainment. On Monday, accordingly, a really magnificent ballet was produced, under the title of 'The Caverns of Ice,' which shows considerable invention in its structure, as well as splendour in its spectacular accessories. The scenery does credit even to Mr. William Callcott, while the ballet itself is greatly indebted to the talents of Mr. J. Milano, whose contrivance it is,

and under whose direction it has been produced, and the music by M. Rivière is exceedingly good. We could not but admire the blending of colours in the fairy draperies; and the dancing by Miss Tessa Gunniss, as the Ice Queen, was brilliant. The ballet numbers about 100 coryphées, who, as ice-fiends, Naiads and other spirits, give, by the variety of their vestments and grace of their movements, interest and beauty to the successive scenes. The *finale*, we thought, was rather too much prolonged, and presented some repetitions which might have been omitted with advantage; but on the whole it must be pronounced that this ballet-spectacle is a really good one. We may add, that the performances of Signor Avolo on the trapeze and horizontal bars are of the most extraordinary character, and testify to an extent of muscular power of which we recollect no previous example.

#### MISCELLANEA

*The Albanian Gospels*.—Dr. Hyde Clarke seems not to be aware that there is a primer in existence intended to instruct the Guegs in the use of the alphabet of Lepsius. As the book which Dr. Hyde Clarke thinks so useless is not intended for Mohammedans, but for Christians, the proportion of Mohammedans to Christians in North Albania does not affect the question. Possibly, in spite of the learned Doctor's ill-omened prophecy, the little book will prove useful. G.

*Old Games*.—Can any of your Correspondents give me information concerning a game called "E. O."? Amongst the materials for the Philological Society's New English Dictionary is a quotation from the 'Noctes Ambrosianæ,' in which an "E. O. player" is alluded to, and the term an "E. O. table" occurs in the *Annual Register* for 1780. But I am unable to obtain either a description of the game itself, or a derivation of the curious name by which it is known. Help on either of these points would be very welcome to HENRY CROMIE, Woodville House, Isle of Man.

*Passages in King John*.—

I will not go with thee:

I will instruct my sorrows to be proud;

For grief is proud and makes his owner stoop.

Act iii. sc. 1.

A Correspondent in your last issue suggests that the reading of the above should be—

For grief is proud, none makes his owner stoop.

But would it not be more in accordance with the context were the alteration to be made in the word *proud*?—in which case the line might be made to read,

For grief is *poor* and makes his owner stoop.

The alteration may appear a bold one, but it brings out the meaning of the sentence far more clearly than previous emendations. H. A. C.

*Emanuel Swedenborg*.—I waited last week to see if what fell from the reviewer of Mr. Field's book in your number of June 8th about Swedenborg's theology was refuted by some abler pen than mine. As some things which he mentioned are entirely at variance with Swedenborg's writings, perhaps you will in justice allow me to point them out. He says, "It is the very essence of Swedenborg's doctrine to assert that what a man thinks, feels and wills only appears to originate with himself, but does not so arise in reality, but is all from the Lord." He also goes on to say that, according to Swedenborg's idea, the inhabitants of hell will be happy, "happy idiots," as he calls them. Whatever may be Mr. Field's view, this certainly is not Swedenborg's; and had the reviewer studied the latter's writings a little more deeply, he would have found that his real view was this: That man in this life stands in a neutral position. God desires that he should receive goodness and truth from Himself, not unwillingly, but of his own free will. His own hereditary evils and evil spirits tend to lead him in the opposite direction. He has in his power either to choose the life of goodness from God, and become a happy spirit, or to shut it out, and become a miserable spirit,—not a happy idiot. A.

TO CORRESPONDENTS.—E. G. C.—H.—F. A.—T. P.—W. H.—H. C.—R. P.—F.—R. G.—A. P.—E. Y. L.—received.

*Erratum*.—P. 824, col. 2, line 16 from foot, for "Chalton and Girardot" read *Chatelet and Gravelot*.



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In this era of International Congresses and International Colleges, of International Coinage and International Cookery, and, best of all, of International Exhibitions, fruitful in honourable rivalry, in friendly competition, in peace and good fellowship, we do but bow to the spirit of the age and follow in the track which the wisest and best of our Teachers have marked out in establishing that which, to a certain extent, may be considered an International Magazine.

It has been made a matter of reproach against 'Quarles's Emblems' that they were so very subtle as to be incomprehensible to the majority of students. Such an accusation cannot be levelled against our symbolism. All who run may read it. There is a Broadway in London, halfway up Ludgate-hill. There is a Broadway in New York, running through the entire island of Manhattan. Britannia, as everybody knows, resides at the Bank of England, where she is perpetually having her portrait engraved on ten-pound notes. Columbia is politically at home in Washington; but in literature and commerce she equally patronizes Boston and New York. It is our earnest desire that Britannia should shake hands with Columbia intellectually, and that both should shake hands with us financially. It is our heartfelt wish that the Dove of peace should put the Lion and the Eagle on the very best terms with one another, and that all the three, stretching the Atlantic Cable as a tight-rope, should begin to dance a grand International "break down," and never leave off. We do not mean to break down, if the British and American public will only lend us "their kind hearts and hands."

The First Number of "THE BROADWAY," price Sixpence, or 25 Cents, will be published on the 15th of August, 1867. The Magazine will consist of Eighty pages, illustrated by our best Artists and our foremost Engravers. The tone of our periodical will be decidedly entertaining, recreative, and light: that is to say, we shall endeavour to be sociable without being frivolous; and if we occasionally aim at being instructive, we shall most scrupulously avoid being adigestible. Politics we shall eschew: politics being dull things, which few understand, and fewer still are any better for understanding.

The composition of our literary staff will be eminently International: a graceful blending of right English oak and ash with the tough but pliant hickory, the graceful blood-red vine maple, and the fascinating butternut. We desire that the English avenue should lead to the wide Western prairie, and that our little English brook—which, tiny as they are, "run on for ever"—should empty themselves into the giant lakes of the American continent. To abandon metaphor, we have made, and are making, arrangements with the best authors and authoresses of the United States for the supply of original MSS., exclusively to be published by us. Some of our British contributors also may, from time to time, touch on American subjects: the "International" character of our Magazine will thus be sedulously kept in view, to the drawing closer together, we trust, of the bonds of union between the two countries.

An Amphitryon who rightly understands the laws of hospitality no sooner sees his guests fairly seated round his board than he courteously circulates among them the bill of fare of the banquet which is to come. There are some hosts, indeed, so complaisant as to slip a prettily-printed menu into the envelope which contains the invitation itself. Adopting this latter plan, we may give some inkling of our bill of fare here, although "THE BROADWAY" dinner-bell will not ring until next August. Our *prix de résistance* will be supplied by the Author of 'Guy Livingstone,' who, in the first number of "THE BROADWAY," will commence a new Serial Novel, entitled 'Brakespeare; or, the Fortunes of a Free Lance.' The Fish and Game Department will be confided to Ernest Grist, who will, in the very first number, come out with a "Wonderful Crab," served on no less than Eight Plates; and among our culinary providers will be found F. C. Burnand, who—"happy thought!"—will dish up for us some merry thoughts. Tom Hood will provide a toothsome joint in fun, to which even the succulence of "Precocious Piggy" will be insipid; John Hollingshead, a plain English cook, but whose viands have been as highly appreciated at City Companies' dinners "Under Bow Bells" as in the luxurious banquets of the Alhambra (at Grenada), and the Alcazar (at Seville), will do something noticeable in the way of chops and steaks for those whose appetites are too robust for "putty little tiny kickshaws"; Charles Knight and John Oxenford will furnish some savoury side-dishes; Samuel Lover is busy on a pretty piece of confectionery, representing a "Low-backed Car," adorned with "Four-leaved Shamrocks"; Professor Pepper will provide his popular condiment to season the frog which Thomas (the) Archer shot; W. H. Russell, LL.D., of the *Times*, has promised us some Indian curry, some Russian caviar, a Hungarian ragout, and, perhaps, a few American oysters and canvas-backed ducks; G. A. Sala will oblige us with some Mr. Sala, when any of that kind of dish is asked for; Arthur Sketchley may be expected to contribute some delightful tit-bits, with "Brown" sauce; and Edmund Yates will dish up some rare roast mutton from a "Black Sheep." There will also be *entrées* by Arthur W. A'Beckett, R. M. Ballantyne, Rev. J. M. Bellet, Robert Buchanan, Leicester Buckingham, J. T. Burgess, H. J. Byron, Savile Clarke, Stirling Coyne, Rev. J. E. Cox, Sidney Daryl, Percy Fitzgerald, W. W. Fenn, Dr. Fennell, Hain Friswell, W. S. Gilbert, Andrew Halliday, M. Laing Mason, Thomas Miller, "Nicholas," Dr. Peard, W. B. Rands, T. W. Robertson, Clark Russell, William Sawyer, Clement Scott, Ashby Sterry, W. B. Tegetmeier, and W. Moy Thomas.

Of lady cooks, all "professed," we have enough to make Mrs. Glasse envious. The names of Miss Amelia B. Edwards, Mrs. Riddell (the Authoress of 'George Geith'), and Miss Hesba Stretton may be taken as earnest of the array of feminine talent which will be found in "THE BROADWAY"; while from the other side of the Atlantic will come, preserved in ice or in hermetically-sealed cans, a variety of American dainties, the particulars of which will be disclosed at an early date. Our patrons need not be in the least apprehensive that in this case "too many cooks will spoil the broth." Every cook will attend to his own broth, and be responsible for its strength and flavour.

We have thus sketched out, as comprehensively as we are enabled to do, the plan of an undertaking which, energetically conducted, cannot fail, we hope, to achieve a legitimate success. The ultimate verdict rests, of course, with the public; but our Way is very broad indeed. The world may enter in numbers as fast as ever they please without fear of being jostled or crushed. There will be plenty to see on both sides of the way; and there shall be nothing narrow in our proceedings save our price, which may be emphatically said to be "as thin as a sixpence."

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